RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

Pink Floyd

Acoustic Guitar Collection

16 Hits Including: Comfortably Numb, Dogs, Goodbye Blue Sky, Hey You, Pigs on the Wing (Parts 1 & 2), Wish You Were Here



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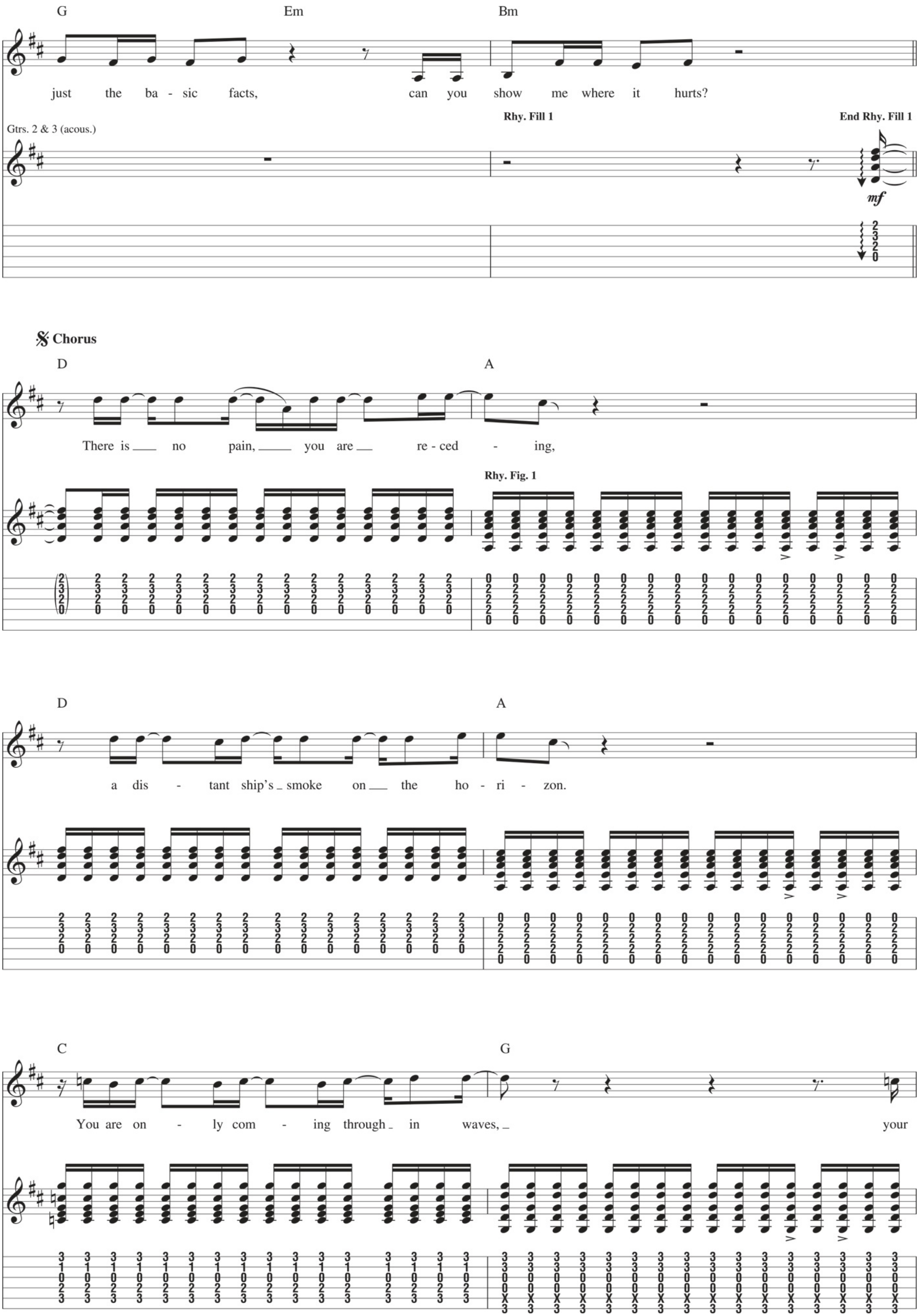
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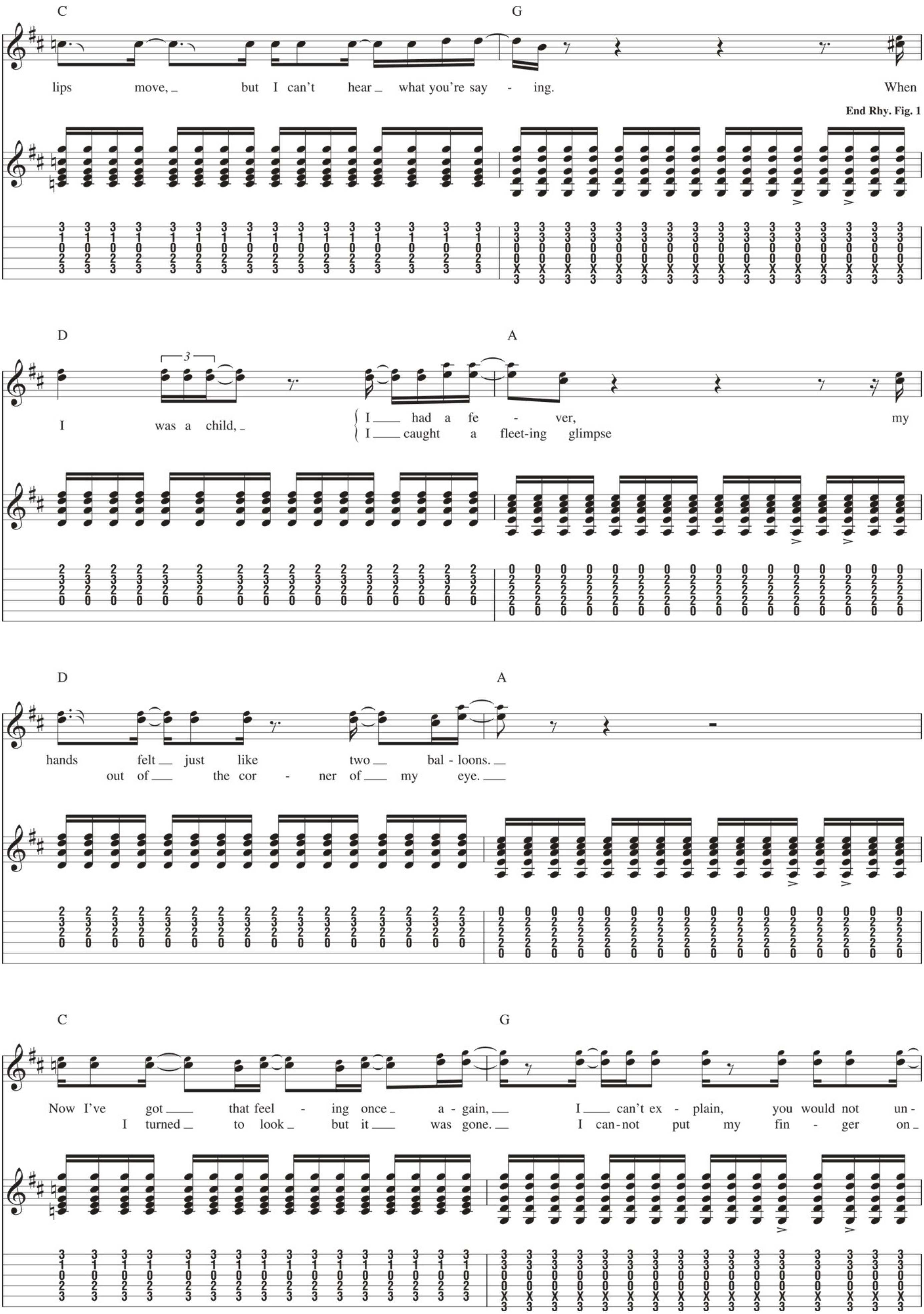
from Pink Floyd - *The Wall*

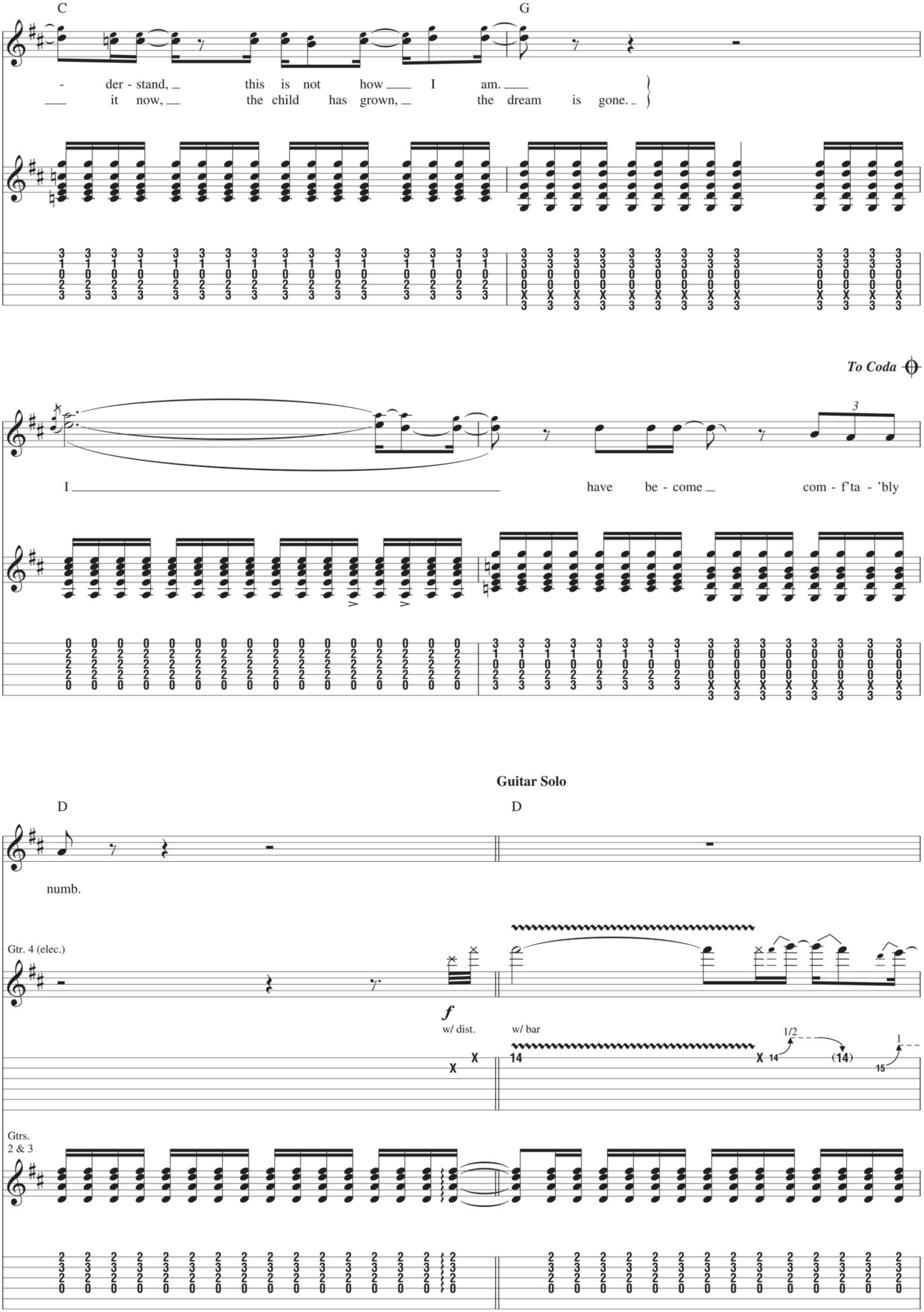
Comfortably Numb

Words and Music by Roger Waters and David Gilmour



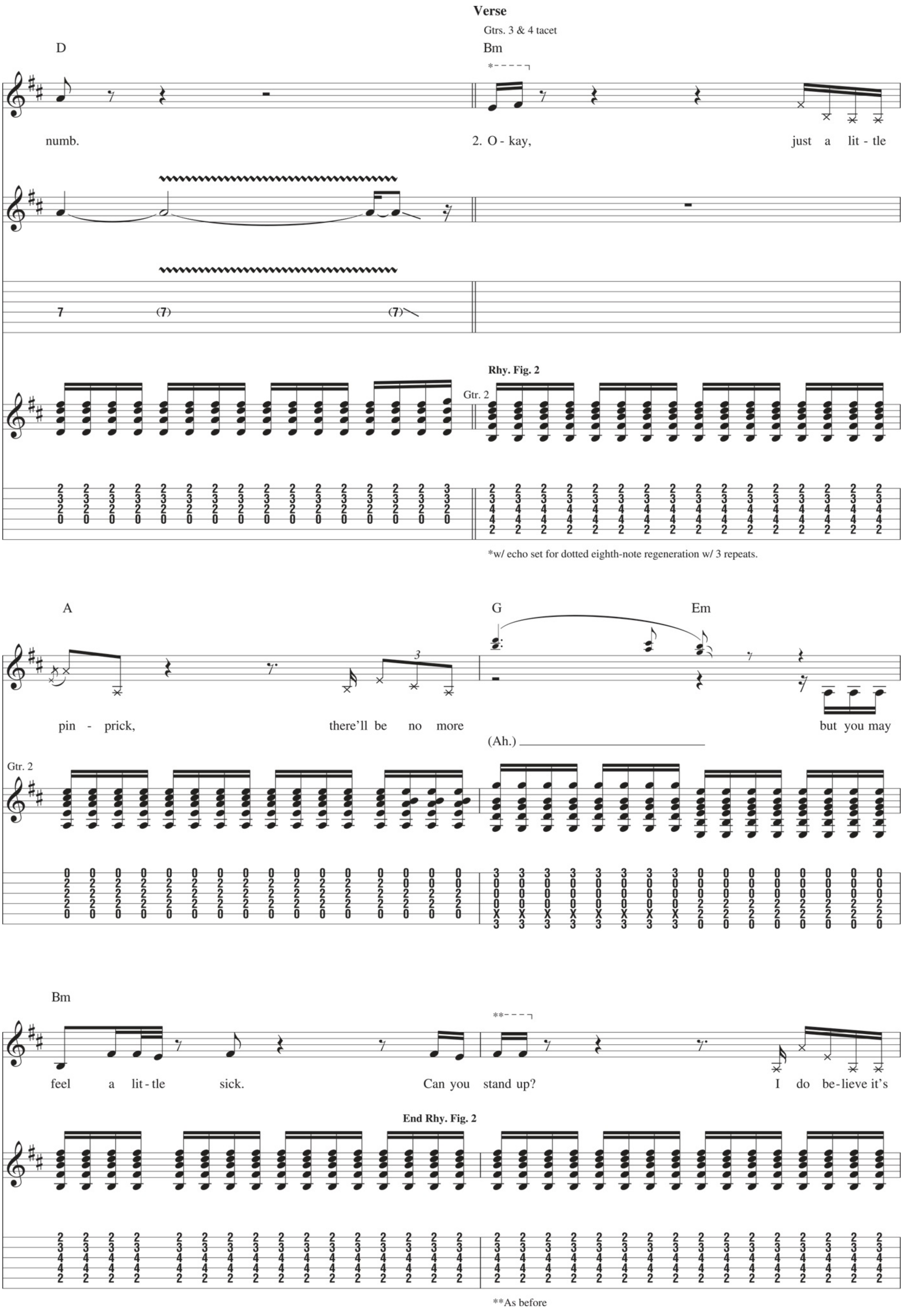

G
Em
Bm
just the ba - sic facts, can you show me where it hurts?
Gtrs. 2 & 3 (acous.)
Rhy. Fill 1
End Rhy. Fill 1
mf
Chorus
D
A
There is no pain, you are re - ced - ing,
Rhy. Fig. 1
D
A
a dis - tant ship's smoke on the ho - ri - zon.
C
G
You are on - ly com - ing through in waves, your

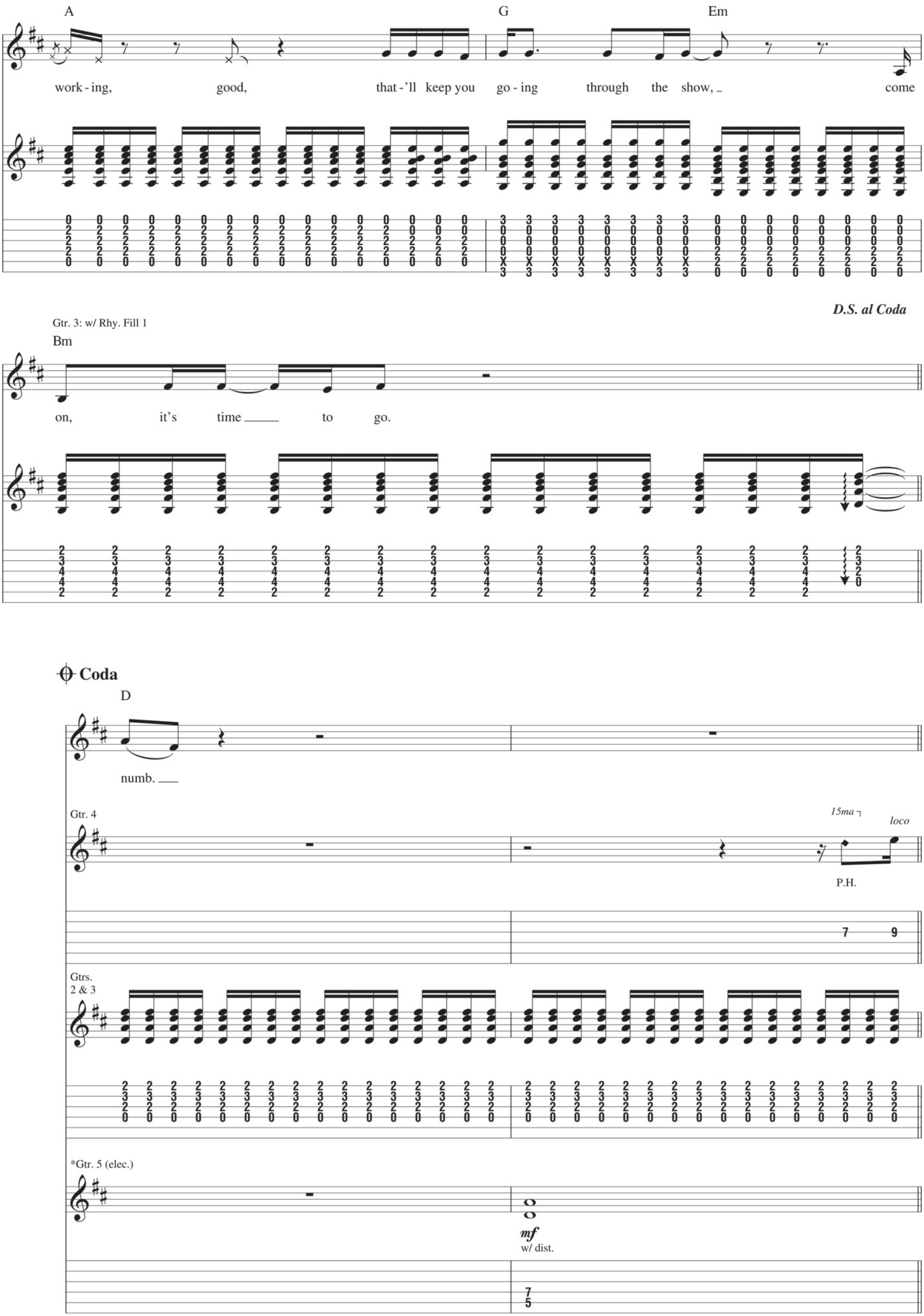

C
G
lips move, but I can't hear what you're say - ing.
When
End Rhy. Fig. 1
D
A
I was a child,
I had a fe - ver,
I caught a fleet-ing glimpse
my
D
A
hands felt just like two bal - loons.
out of the cor - ner of my eye.
C
G
Now I've got that feel - ing once a - gain,
I can't ex - plain, you would not un -
I turned to look but it was gone.
I can-not put my fin - ger on



C
G
- der - stand, this is not how I am.
it now, the child has grown, the dream is gone.
To Coda
I have be - come com - f'ta - 'bly
D
Guitar Solo
D
numb.
Gtr. 4 (elec.)
w/ dist.
w/ bar
Gtrs. 2 & 3


Gtrs. 2 & 3: w/ Rhy. Fig. 1
A
D
A
Gtr. 4
w/ bar
C
G
C
G
A
C
G
I
have
be - come
com - f'ta - 'bly
Gtr. 4
w/ bar
Gtrs. 2 & 3


Verse
Gtrs. 3 & 4 tacet
D
Bm
numb.
2. O - kay, just a lit - tle
Rhy. Fig. 2
Gtr. 2
*w/ echo set for dotted eighth-note regeneration w/ 3 repeats.
A
G
Em
pin - prick, there'll be no more
(Ah.)
but you may
Gtr. 2
Bm
feel a lit - tle sick. Can you stand up? I do be - lieve it's
End Rhy. Fig. 2
**As before

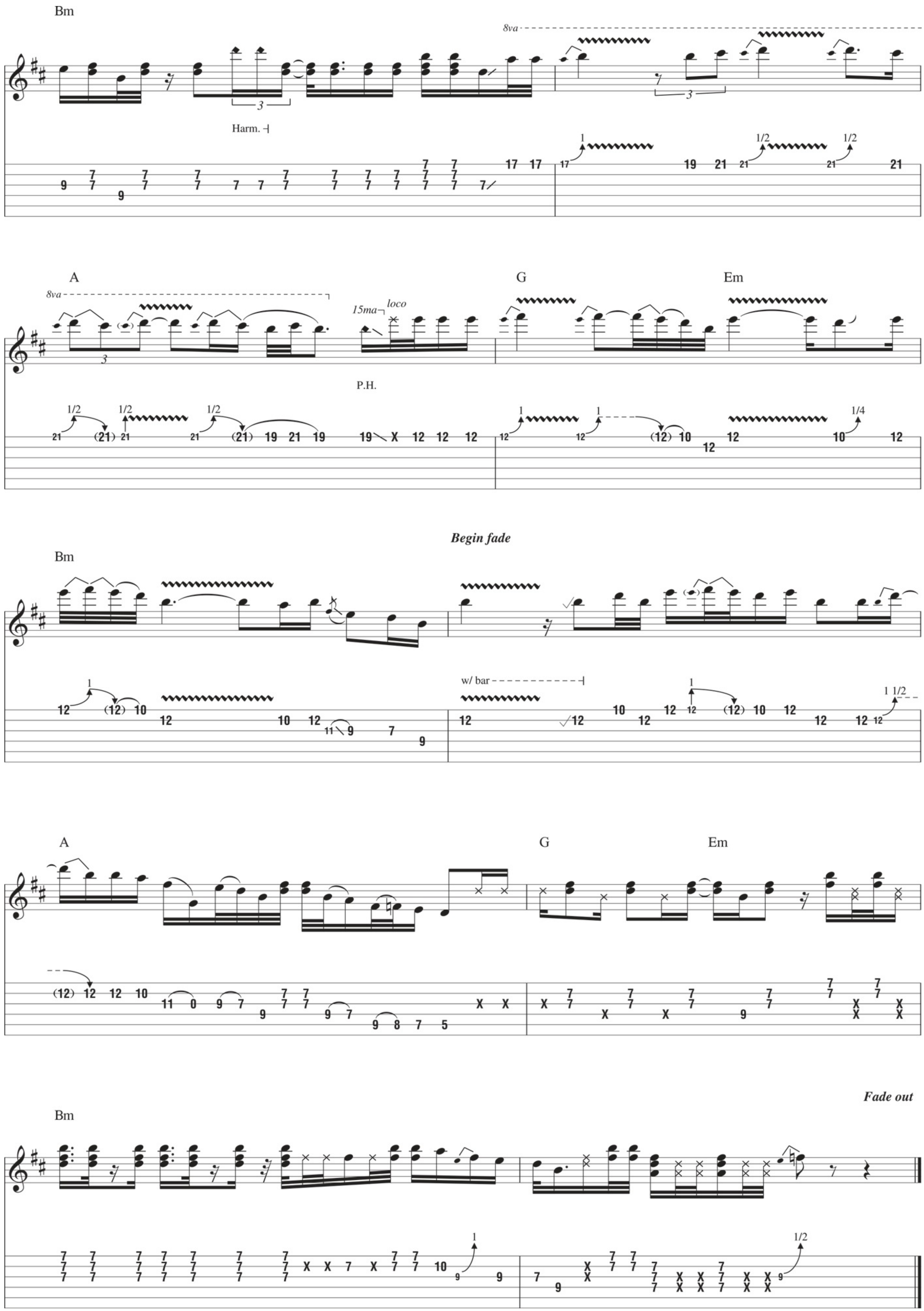


*Doubled throughout

Outro-Guitar Solo




A
G
Em
Bm
A
P.H.
G
Em
Bm
A
G
Em


Bm
8va
Harm.
A
8va
15ma
loco
P.H.
G
Em
Begin fade
Bm
w/ bar
A
G
Em
Fade out
Bm

from Pink Floyd - The Motion Picture *More*

Cymbaline

Words and Music by Roger Waters




Chorus
C
Fmaj7
C
high time,
Cym - ba - line.
It's
high time,
Rhy. Fig. 2
Gtr. 1
End Rhy. Fig. 2
*T
*T=Thumb on 6th string
Fmaj7
Interlude
Em
Cym - ba - line.
Please
wake
me.
2. A
3. The
Rhy. Fig. 3
End Rhy. Fig. 3
T
Verse
Am
Bm
lines con - verg - ing where you stand,
they must have moved the pic - ture plain.
The


Am
Bm
leaves are heav-y round your feet, you hear the thun - der of the train.
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 1: w/ Rhy. Fig. 4 (2 times)
Am
Bm
Sud-den - ly it strikes you that they're mov - ing in - to range and
Am
Bm
Doc - tor Strange is al - ways chang - ing size. And it's
Chorus
Gtr. 1: w/ Rhy. Fig. 2
C
Fmaj7
C
high time, High time,
Cym - ba - line. It's high time,
Interlude
Fmaj7
Em
Cym - ba - line. Please wake me.
Gtr. 1
let ring
let ring
T



*Organ arr. for gtr.

**Fade out over next 4 meas.

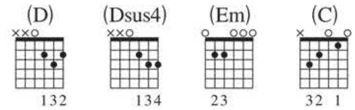

Bm
Am
Bm
Am
Bm
Am
Bm
C
Fmaj7
C
Fmaj7
Em


Em(add4)/A
Em7
Bm7/A
Em
Bm7/A
8va
loco
Begin fade
Em
Bm7/A
Em
Fade out
Bm7/A
Em
Bm7/A
8va
Em

from Pink Floyd - *Animals*

Dogs

Words and Music by Roger Waters and David Gilmour



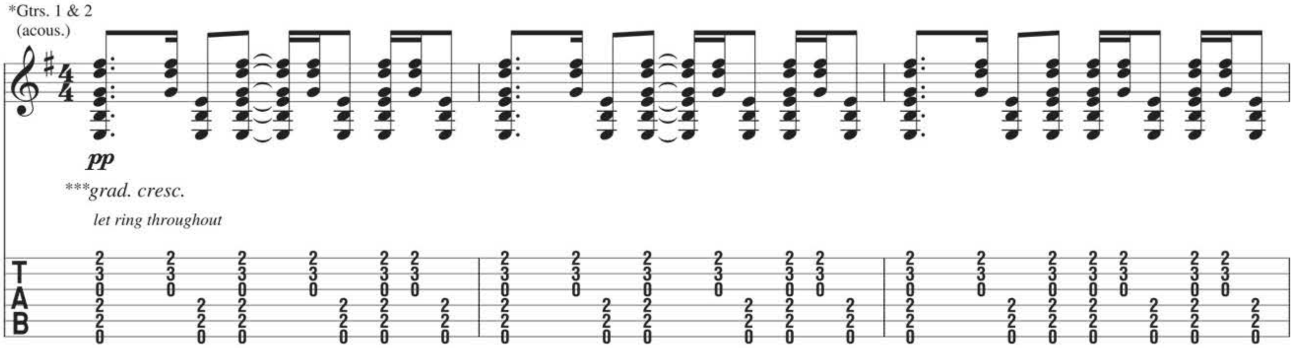
Gtrs. 1-4, 6, 10-14, 17, 18 & 19: Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately ♩ = 104

Dm9
**(Em9)

*Gtrs. 1 & 2
(acous.)

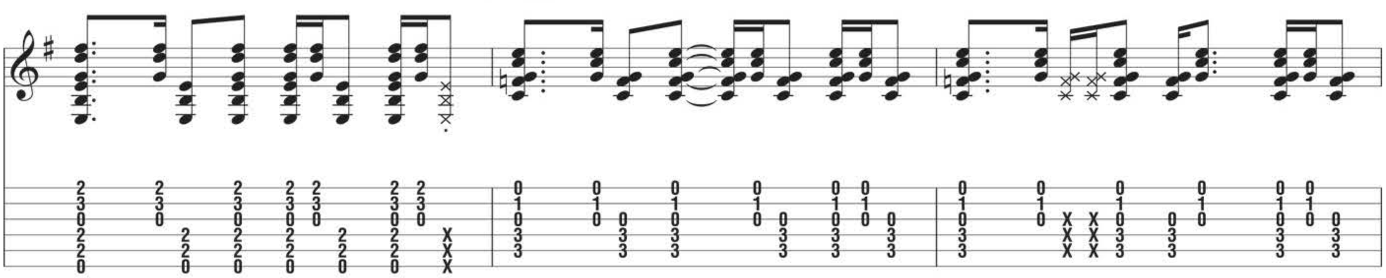


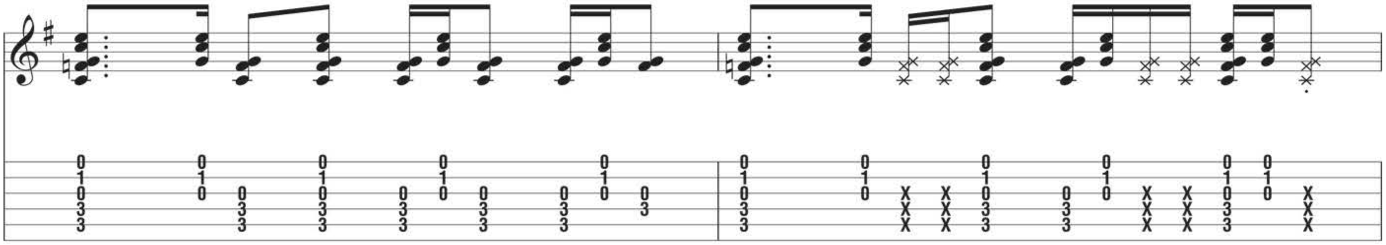
*Composite arrangement

**Chord symbols in parentheses represent chord names respective to detuned gtrs. Symbols above reflect actual sounding chords.

***Next 16 meas.

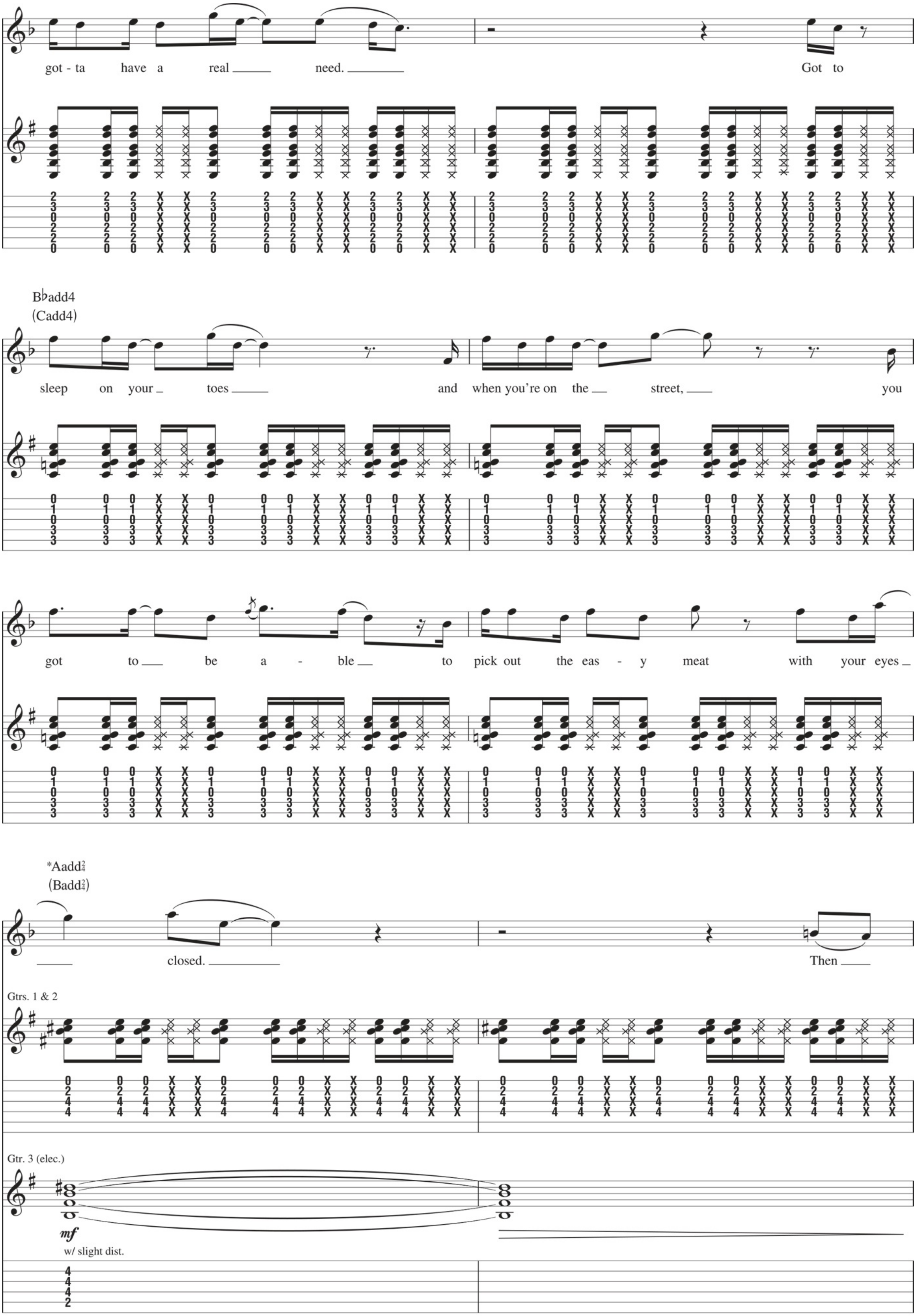
B♭add4
(Cadd4)



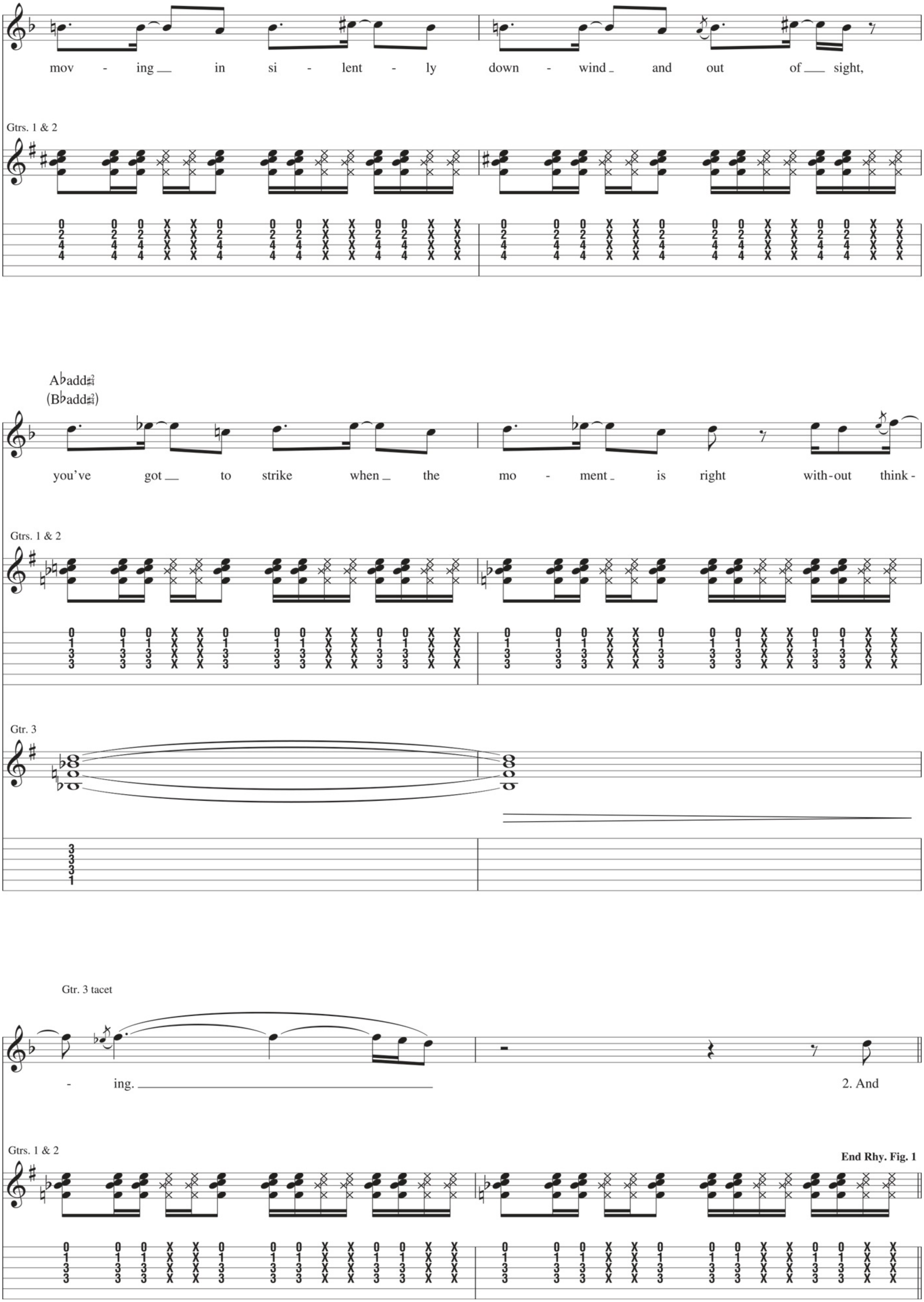




Asus⁴/E
(Bsus⁴/F♯)
Asus2/E
(Bsus2/F♯)
Asus2/E
(Bsus2/F♯)
Ab sus2/Eb
(Bb sus2/F)
1. You've
Verse
Dm9
(Em9)
got to be cra - zy,
you
Rhy. Fig. 1
mp



*Chord symbols reflect overall harmony.


mov - ing in si - lent - ly down - wind and out of sight,
Gtrs. 1 & 2
A♭add♯2
(B♭add♯2)
you've got to strike when the mo - ment is right with-out think -
Gtrs. 1 & 2
Gtr. 3
Gtr. 3 tacet
- ing.
2. And
Gtrs. 1 & 2
End Rhy. Fig. 1


Verse
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Dm9
(Em9)
af - ter a while you can work on points for style,
Gtr. 4 (elec.)
mf
w/ clean tone & slight chorus
let ring
B♭add4
(Cadd4)
like the club tie and the firm hand - shake, a cer-tain look in the eye and an eas -
let ring
let ring
Asus2/4/E
(Bsus2/4/F♯)
y smile. You have to be trust - ed by the peo-
let ring
A♭sus2 add♯4/E♭
(B♭sus2 add♯4/F)
- ple that you lie to so that when they turn their backs on you
let ring
let ring


you'll get the chance to put the knife in.
Gtr. 5 (elec.)
Gtr. 4
let ring
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4 tacet
Dm9
(Em9)
Gtr. 5
P.M.
P.M.
P.M.
Gtr. 5
Gtr. 4
let ring

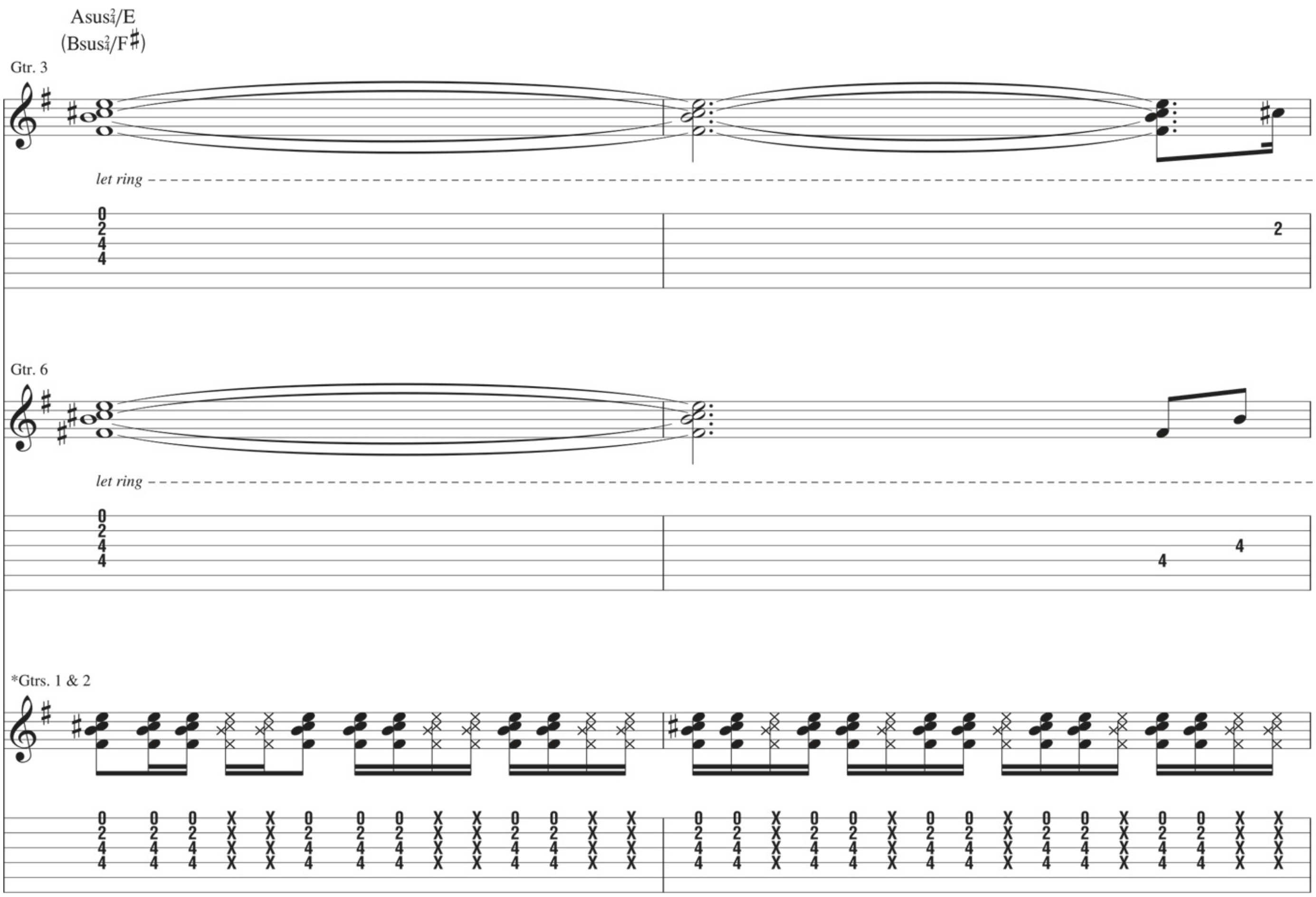

B♭add4
(Cadd4)
let ring
Asus2/4/E
(Bsus2/4/F♯)
let ring
let ring
let ring
A♭sus2 add♯4/E♭
(B♭sus2 add♯4/F)
let ring
let ring


Wah.
Ha, ha, ha, ha, ha.
3. You
rake
let ring
Verse
Gtr. 1: w/ Rhy. Fig. 1
Dm9
(Em9)
got - ta keep one eye
look - ing o - ver your shoul - der.
steady gliss.
let ring

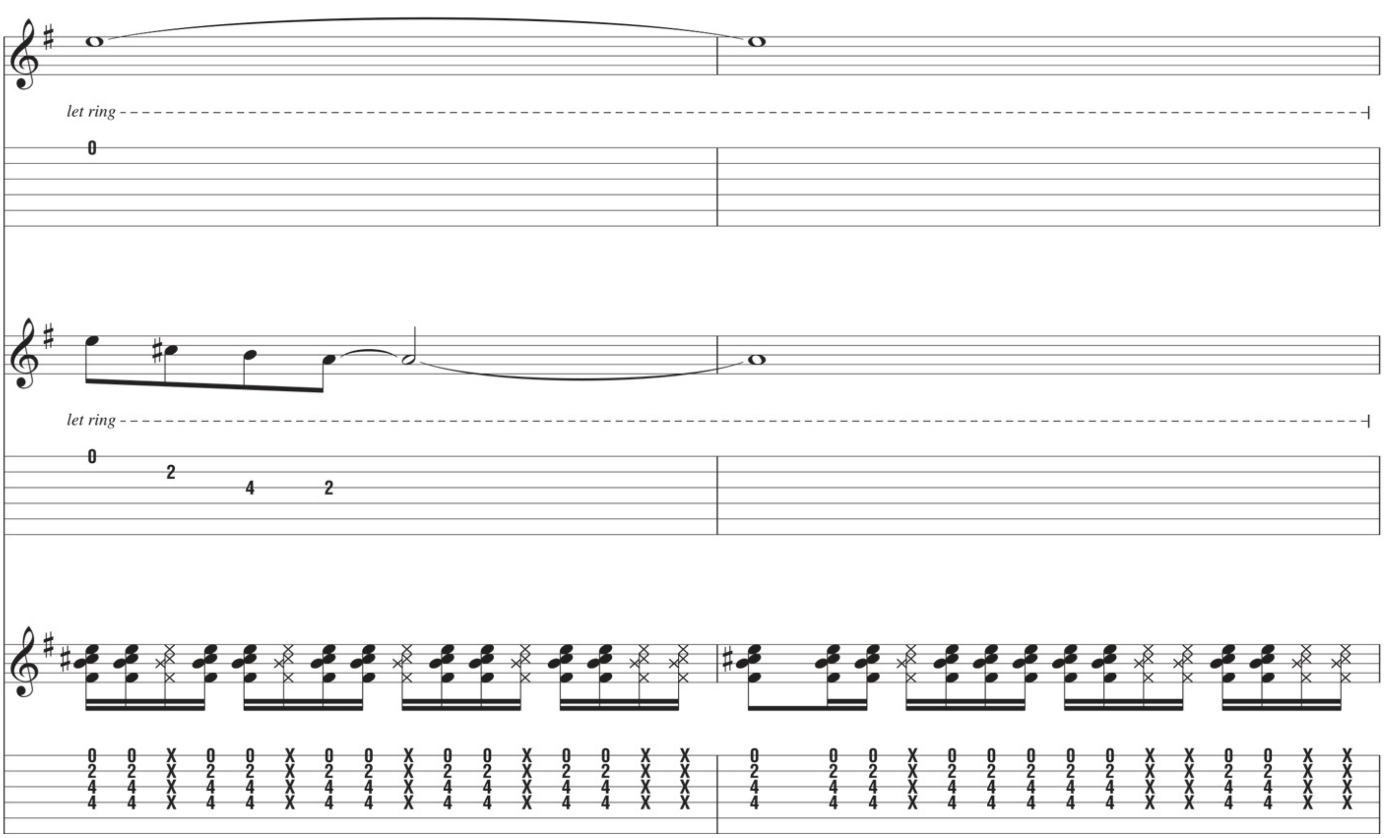

Gtr. 5 tacet
B♭add4
(Cadd4)
You know, it's gon - na get hard - er, hard - er, hard - er
Gtr. 4
let ring
*w/ echo set for quarter-note regeneration w/ 1 repeat.
as you get old - er. Yeah. And in the end you'll pack up,
Asus2/4/E
(Bsus2/4/F♯)
**Gtrs. 3 & 4
let ring
**Gtr. 3 w/ clean tone; composite arrangement
fly down south, hide your head in the sand.
let ring
***As before



A♭sus♯2/E♭
(B♭sus♯2/F)
Just an-oth-er sad old man, all a-lone, dy-ing of can-cer.
let ring
*w/ echo set for dotted eighth-note regeneration w/ 3 repeats (next 3 1/2 meas.).
Interlude
Half-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 8 meas.)
Gtr. 4 tacet
Dm9
(Em9)
Gtr. 3
B♭add4
(Cadd4)
let ring
Gtr. 6 (elec.)
mp
w/ clean tone
let ring



*Composite arrangement




A♭sus2 add♯4/E♭
(B♭sus2 add♯4/F)
let ring
let ring
let ring


End half-time feel
Gtr. 3 tacet
Dm9
(Em9)
Dm
(Em)
N.C.
Gtr. 8
(elec.)
mf
w/ dist.
1/2
Gtr. 7
(elec.)
mf
w/ dist.
Gtr. 3
p
let ring
Gtr. 6
Gtrs. 1 & 2
let ring
let ring

𝄋 Interlude

*Slower ♩ = 58

1st time, Gtrs. 2 & 6 tacet
2nd time, Gtrs. 2, 5 & 16 tacet

C (D) — Csus4 (Dsus4) — C (D) — Dm (Em)



*Tempo of song has gradually drifted higher since the beginning. At this point, the overall feel is Half-time relative to the previous section, but due to the cumulative increase we've chosen to show the actual slower tempo.



*See top of first page of song for chord diagrams pertaining to rhythm slashes.


(C)
Gtr. 9 tacet
Gtr. 10 tacet
(cont. in notation)
8va
let ring
let ring



*Composite arrangement


Interlude
Gtrs. 8 & 9 tacet
Gtr. 7 tacet
Dm9
(Em9)
Gtr. 7
Gtrs. 1 & 2
let ring
Gtrs. 1 & 2
let ring
B♭
(C)
*C/B♭
(D/C)
B♭
(C)
C/B♭
(D/C)
A
(B)
A/F
(B/G)
A/E
(B/F♯)
let ring
P.M.
*Bass plays B♭.

Guitar Solo


Dm9
(Em9)
Gtr. 11
(elec.)
8va
loco
w/ fuzz
grad. release
grad. release
Gtrs.
1 & 2
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.



Gtrs. 1 & 2 tacet
B♭
(C)
C/B♭
(D/C)
*Gtrs. 12 & 13 (elec.)
w/ clean tone
let ring
*Composite arrangement
Gtrs. 1 & 2: w/ Rhy. Fig. 2
Dm9
(Em9)
8va
loco
semi-P.H.
Gtrs. 12 & 13 tacet
Gtr. 11

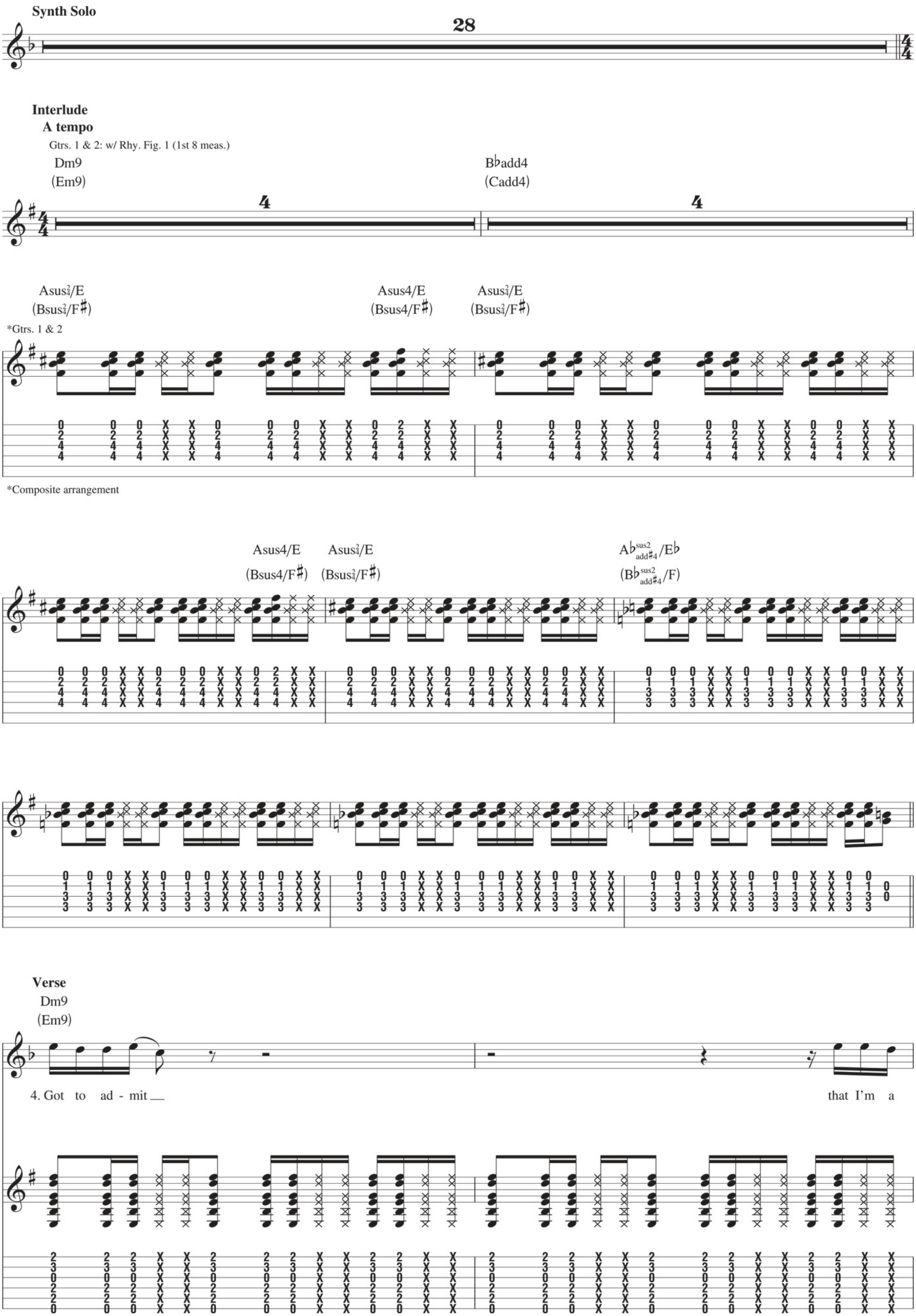

B♭
(C)
C6/B♭
(D6/C)
B♭
(C)
C/B♭
(D/C)
A
(B)
A/F
(B/G)
A/E
(B/F♯)
Gtr. 11
8va
Gtrs. 12 & 13
let ring
let ring
Bridge
Dm9
(Em9)
Gtrs. 11, 12 & 13 tacet
And when you lose control,
you'll reap the har - vest you have sown.
Gtr. 11
8va
Gtrs. 12 & 13
Gtrs. 1 & 2
let ring
let ring
let ring



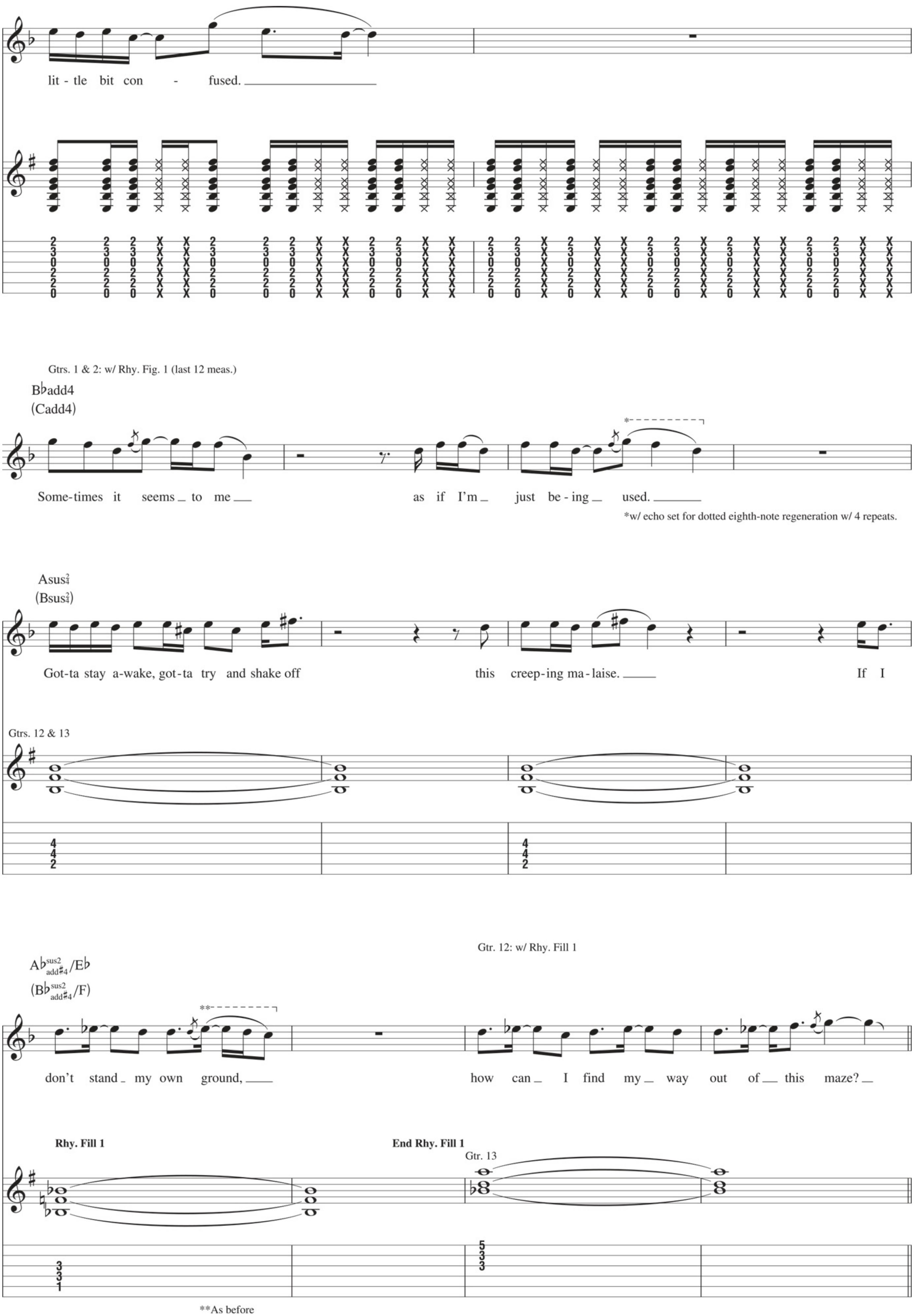
And as the fear grows,
Gtrs. 1 & 2
let ring
let ring
Gtrs. 1 & 2 tacet
D5 (E5)
B♭ (C)
A (B)
the bad blood slows and turns to stone, oh.
Gtrs. 12 & 13
*w/ echo set for dotted quarter-note regeneration w/ 5 repeats.
A/F (B/G)
A7/E (B7/F♯)
Bridge
Dm (Em)
And it's too late to lose the weight you used to need to throw a - round.
Gtr. 13
let ring
let ring
Gtr. 12
P.M.



So have a
P.M.
B♭ (C) C/B♭ (D/C) B♭ (C) C/B♭ (D/C) Asus4 (Bsus4) A (B) A/F (B/G) A/E (B/F♯)
good drown as you go down all a - lone, dragged down by the
Gtrs. 12 & 13
let ring
let ring
*w/ echo set for half-note regeneration w/ 1 repeat (next 3 meas.).
Interlude
Slower ♩. = 36
Gtrs. 12 & 13 tacet
Dm (Em)
34
stone.
34
**Lead Voc. only: w/ echo set for approximately quarter-note regeneration w/ continuous repeats, gradually fading out over next 20 meas.



Synth Solo
28
Interlude
A tempo
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 8 meas.)
Dm9
(Em9)
B♭add4
(Cadd4)
4
Asus2/4/E
(Bsus2/4/F♯)
Asus4/E
(Bsus4/F♯)
*Gtrs. 1 & 2
*Composite arrangement
A♭sus2 add♯4/E♭
(B♭sus2 add♯4/F)
Verse
Dm9
(Em9)
4. Got to ad - mit
that I'm a

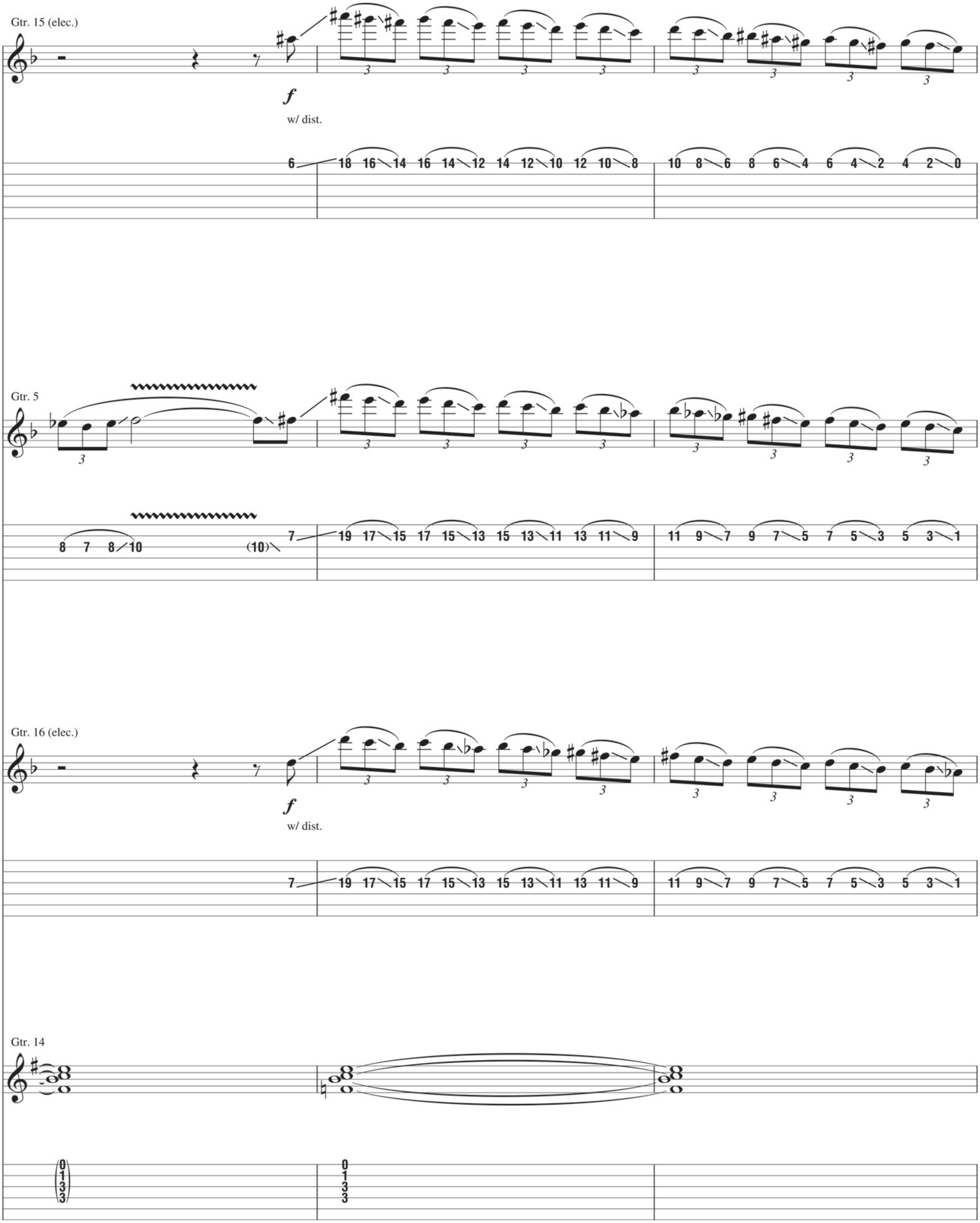

lit - tle bit con - fused.
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (last 12 meas.)
B♭add4
(Cadd4)
Some-times it seems to me as if I'm just be-ing used.
*w/ echo set for dotted eighth-note regeneration w/ 4 repeats.
Asus2/4
(Bsus2/4)
Got-ta stay a-wake, got-ta try and shake off this creep-ing ma-laise. If I
Gtrs. 12 & 13
Gtr. 12: w/ Rhy. Fill 1
A♭sus2 add♯4/E♭
(B♭sus2 add♯4/F)
don't stand my own ground, how can I find my way out of this maze?
Rhy. Fill 1
End Rhy. Fill 1
Gtr. 13
**As before


Verse
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 13 tacet
Dm9
(Em9)
5. Deaf, dumb and blind, you just keep on pre-tend-ing that
*Gtrs. 4 & 14
let ring
*Gtr. 14 (elec.) w/ clean tone & slight chorus, played mf.
B♭add4
(Cadd4)
ev-'ry-one's ex-pend-a-ble and no one has a real friend. And it
let ring
Aadd2/4/E
(Badd2/4/F♯)
seems to you the thing to do would be to i-so-late the win-ner.
let ring
let ring
**w/ echo set for dotted eighth-note regeneration w/ 5 repeats.



A♭sus2 add♯4/E♭
(B♭sus2 add♯4/F)
Ev-'ry-thing's done un - der the sun,
and you be-lieve at heart ev-'ry - one's a kill - er.
Gtr. 5
Gtrs. 4 & 14
let ring
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Gtr. 4 tacet
Dm9
(Em9)
Gtr. 5
p f p f
1 1/2
1
1/2
Gtr. 14


B♭add4
(Cadd4)
8va
loco
grad. release
Aadd2/4/E
(Badd2/4/F♯)
8va
loco
A♭sus2 add♯4/E♭
(B♭sus2 add♯4/F)


Gtr. 15 (elec.)
f
w/ dist.
Gtr. 5
Gtr. 16 (elec.)
f
w/ dist.
Gtr. 14



*Composite arrangement



Coda
E♭
(F)
Dm
(Em)
D5/A C
(E5/B) (D)
Who was
loco
Gtr. 8
Gtr. 7
fdbk.
Gtr. 17
(elec.)
w/ dist.
Gtr. 18
(elec.)
w/ dist.
Gtrs.
1 & 2

Outro



*Chord symbols reflect overall harmony.



*Gtr. 19 (elec.) w/ dist., played *mf*.


Gtr. 5 tacet
Dm (Em)
Csus2 (Dsus2)
B♭ (C)
A (B)
dragged down _ by the stone? _
Who was
Gtr. 5
Gtr. 17
Gtr. 19 divisi
Gtrs. 17 & 19
(Gtr. 17, cont. on middle staff)
Gtr. 18
let ring
let ring
Gtrs. 1 & 2


Free time
A/F
(B/G)
A/E
(B/F♯)
Dm9
(Em9)
N.C.
rit.
dragged down by the stone?
Gtr. 19
8va
loco
fdbk.
w/ bar
Gtrs. 17 & 18
Gtrs. 1 & 2
Gtrs. 1, 2 & 14
let ring

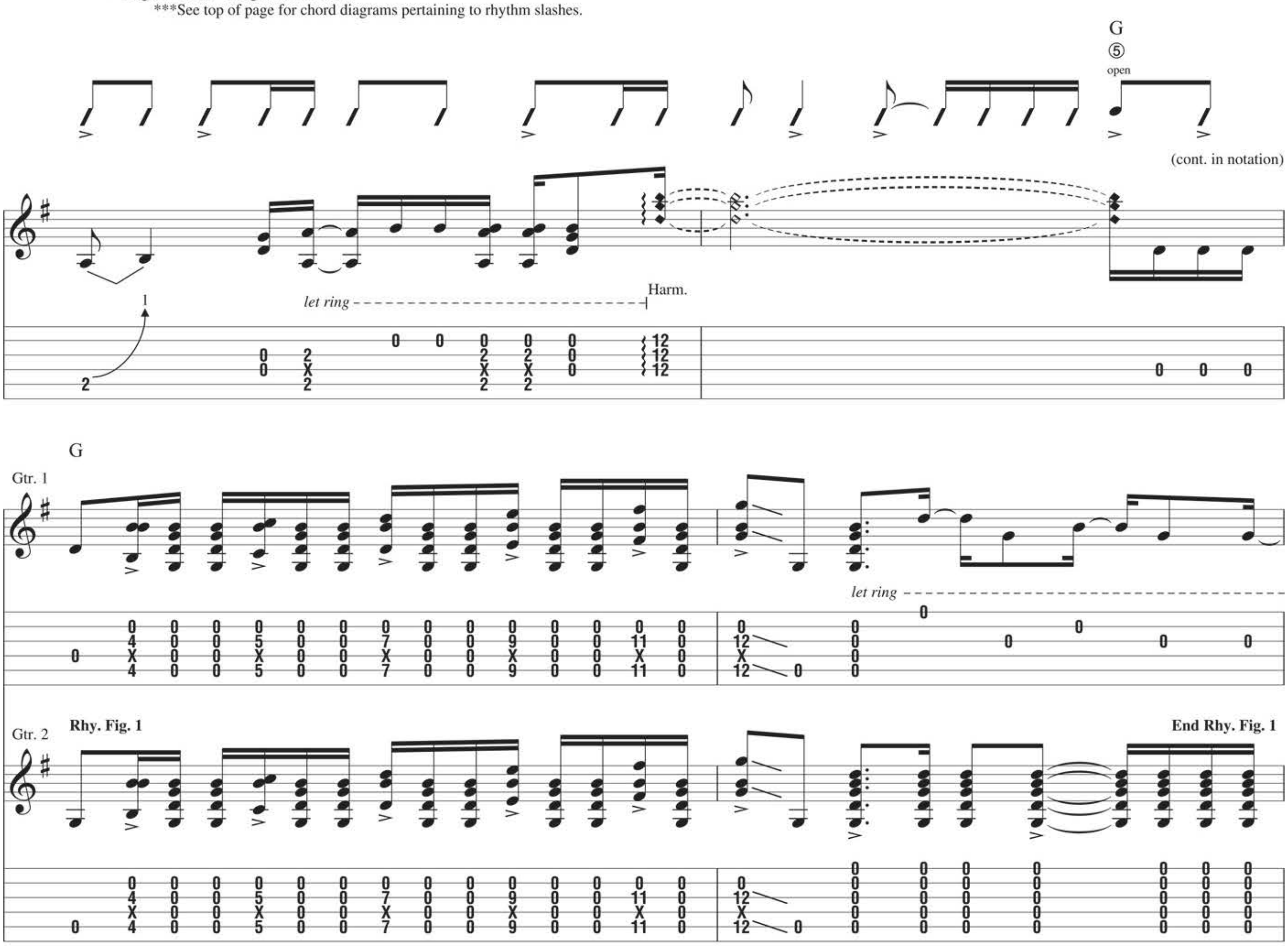
from Pink Floyd - *Meddle*

Fearless

Words and Music by Roger Waters and David Gilmour



*David Gilmour - two gtrs. arr. for one.
**Roger Waters - two gtrs. arr. for one.
***See top of page for chord diagrams pertaining to rhythm slashes.



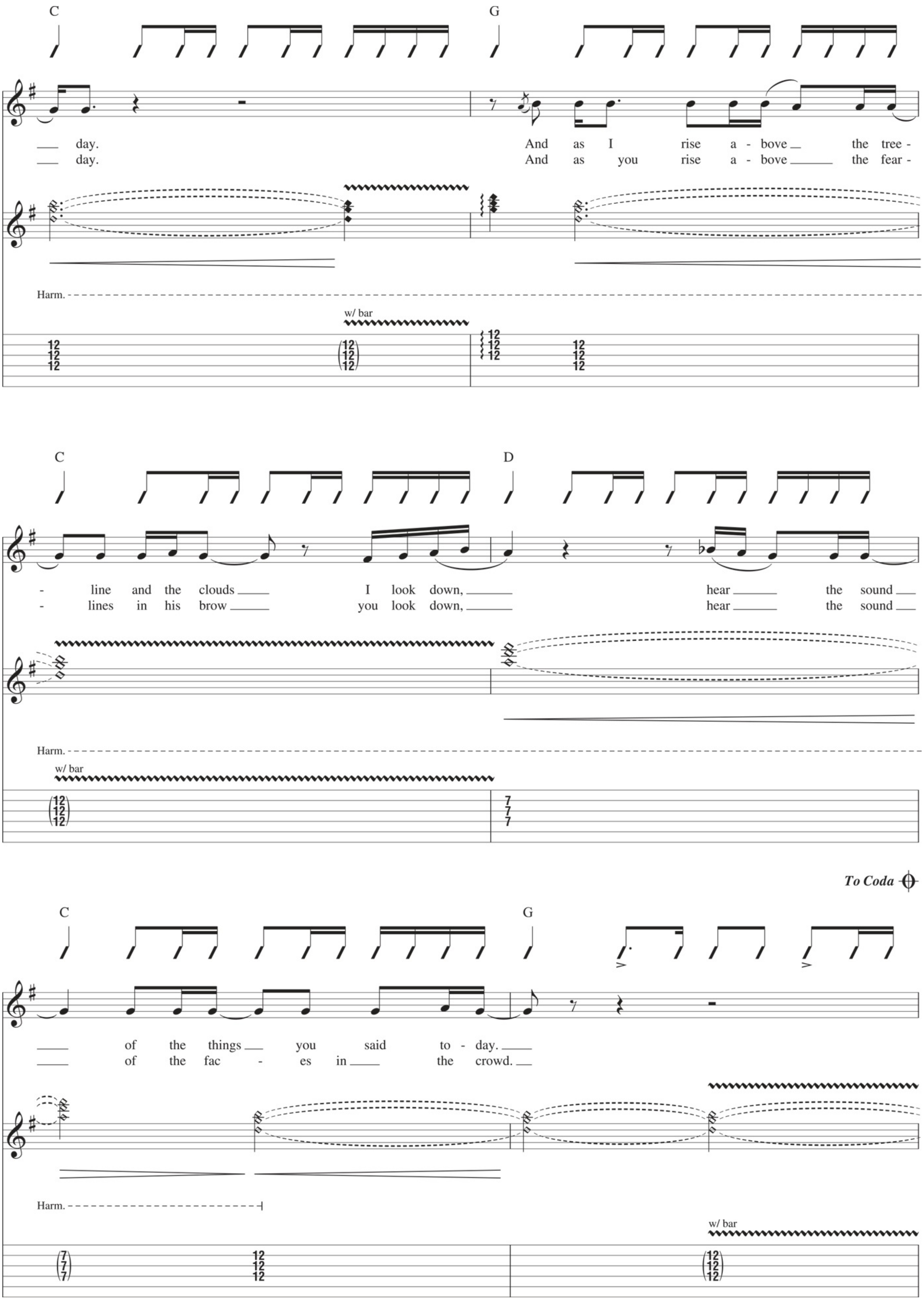


*Ld. voc. doubled throughout.


C Bb G
chid -
Harm.
let ring
C Bb G
- ing.
You say you'd like to see me
Harm.
Harm.
let ring
Harm.
C Bb G
try,
climb -
Harm.
let ring



*Vol. swells, next 7 meas.


C
G
day.
day.
And as I rise a - bove the tree -
And as you rise a - bove the fear -
Harm.
w/ bar
C
D
- line and the clouds I look down, hear the sound
- lines in his brow you look down, hear the sound
Harm.
w/ bar
To Coda
C
G
of the things you said to - day.
of the fac - es in the crowd.
Harm.
w/ bar

Interlude

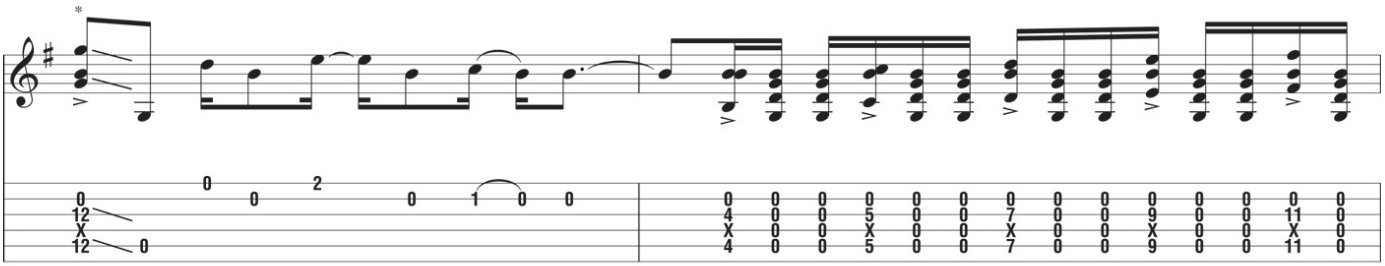


Gtr. 2: w/ Rhy. Fig. 1 (4 times)
G
mf
w/ pick & finger
Harm.
let ring
Harm.
Harm.
let ring
let ring
Harm.
let ring
Gmaj7
Gtr. 2
mp
w/ pick & finger
let ring

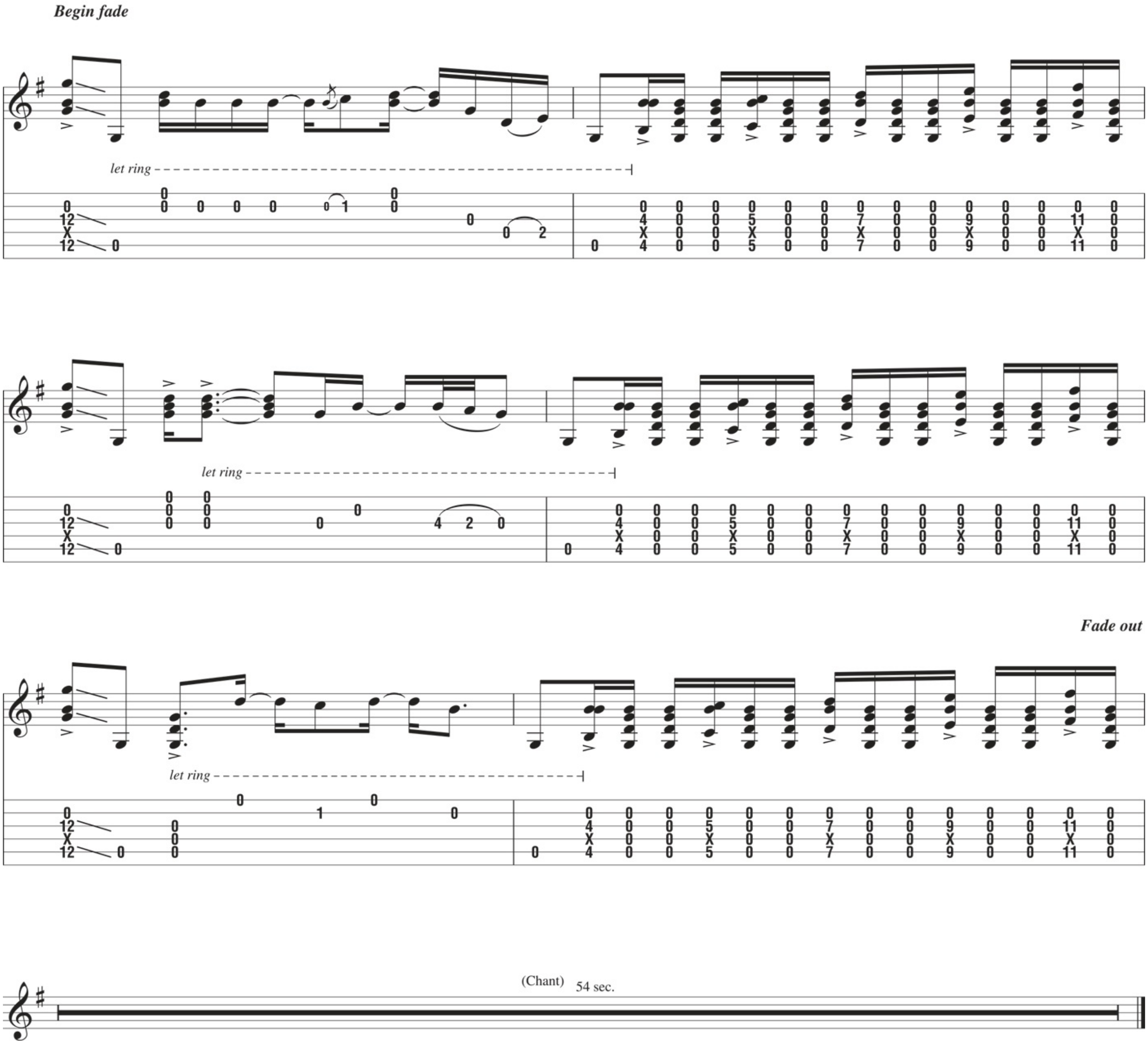

Em/G
Gmaj7
let ring
w/ pick
Em/G
Gmaj7
let ring
C
G
C
B♭
mf
let ring
Verse
Gtr. 2: w/ Rhy. Fig. 2
G
C
B♭
G
C
B♭
2. Fear-less-ly the id - i-ot faced the crowd,
let ring


G C B♭ G
smil - ing.
Mer - ci - less, the mag - is - trate turns
Harm.
let ring
Harm.
let ring
let ring
C B♭ G C B♭
'round,
frown - ing.
let ring
let ring
D.S. al Coda
A B D
And who's the fool who wears the crown?
Go
let ring
Coda
Outro
Gtr. 2: w/ Rhy. Fig. 1 (till fade)
G
Gtr. 2
mf
Gtr. 1


Gtr. 1
let ring
let ring
let ring
let ring
let ring



*Begin fade in of Liverpool F.C. crowd chant "You'll Never Walk Alone".



from Pink Floyd - *The Wall*

Goodbye Blue Sky

Words and Music by Roger Waters

Gtr. 3: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderately ♩ = 109

Spoken: "Look, mummy, there's an airplane up in the sky."

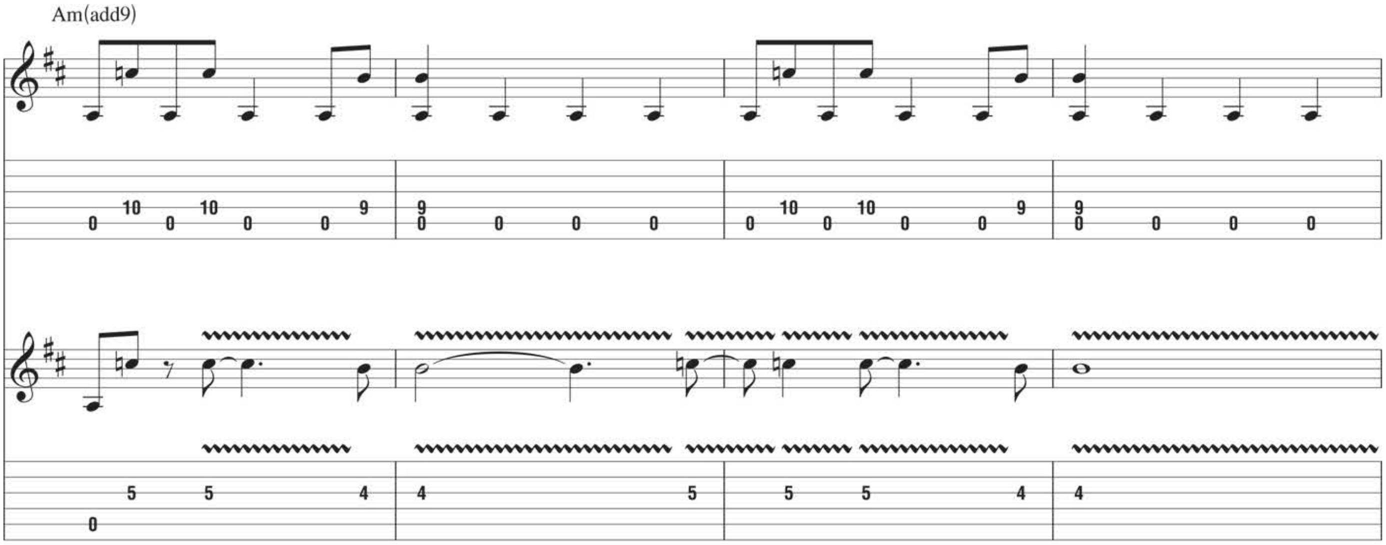


*Dadd4



*Chord symbols reflect implied harmony.

Am(add9)




Dadd4
Interlude
D
Bm♭6
Oo.
Gtrs. 1 & 2
Riff A
End Riff A
Gtrs. 1 & 2: w/ Riff A (2 times)
D
Bm♭6
Oo.
D
Bm♭6
Oo.


Verse
Am(add9)
1. Did, did, did, did you see the fright-ened ones? Did, did, did, did you hear the
Gtrs. 1 & 2
fall - ing bombs? Did, did, did, did you ev - er won - der why we had to run for
Bm♭6
shel - ter when the prom - ise of a brave new world un - furled be - neath a clear blue sky?
Dadd4


Interlude
Gtrs. 1 & 2: w/ Riff A (2 times)
D
Bm♭6
Oo.
D
Bm♭6
Oo.
Verse
Am(add9)
2. Did, did, did, did you see the fright-ened ones?
Did, did, did, did you hear the fall-ing bombs?
Gtrs. 1 & 2
Dadd4
The flames are all long gone, but the pain lin-gers on.
Gtr. 1
Gtr. 2


Chorus
D A/D Em/D D A/D Em/D D C/D
Good - bye, blue sky, good - bye, blue sky, good - bye,
Gtrs. 1 & 2
D C/D
good - bye.
Gtrs. 1 & 2
*Gtr. 3
mf
1/4
*Bass arr. for gtr.
Outro
Begin fade
Fade out
Gtr. 3 tacet
Dadd4

from Pink Floyd - The Motion Picture *More*

Green Is The Colour

Words and Music by Roger Waters




D
End Rhy. Fig. 1
Verse
Gtr. 1: w/ Rhy. Fig. 1
G
C/G
G
1. Heav - y hung the can - o - py of blue. Shade my eyes and I can
Gtr. 2
C/G
G
Bm
C/G
Em
see you. White is the light that shines through the dress that you


Verse
Gtr. 1: w/ Rhy. Fig. 1
D
G
wore.
2. She lay in the shad - ow of the
C/G
G
C/G
wave.
Ha - zy were the vi - sions of her play - ing.
G
Bm
C/G
Em
D
Sun - light on her eyes, but moon - shine beat her blind ev - 'ry time.
Chorus
Gtr. 1: w/ Rhy. Fig. 1
G
C/G
Green is the col - our of her kind,


G C/G G Bm
quick-ness of the eye deceives the mind.
Man-y is the bond be-tween the hope-
C/G Em D
-ful and the damned, yeah.
*Played behind the beat.
Outro
G C/G G C/G
Gtr. 2
Rhy. Fig. 2
Gtr. 1

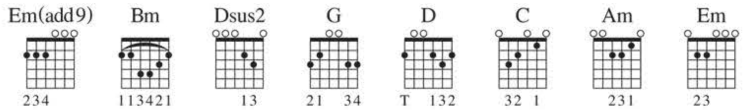

G
C/G
D
End Rhy. Fig. 2
G
C/G
G
C/G
*Played behind the beat.
Rhy. Fig. 3
G
C/G
D
D7
End Rhy. Fig. 3


Gtr. 1: w/ Rhy. Fig. 3
G C/G G C/G G C/G
Gtr. 2
D D7
Gtr. 1: w/ Rhy. Fig. 2 (till fade)
G C/G G C/G
G C/G D G C/G
G C/G G C/G D
Begin fade
Fade out
G C/G G C/G

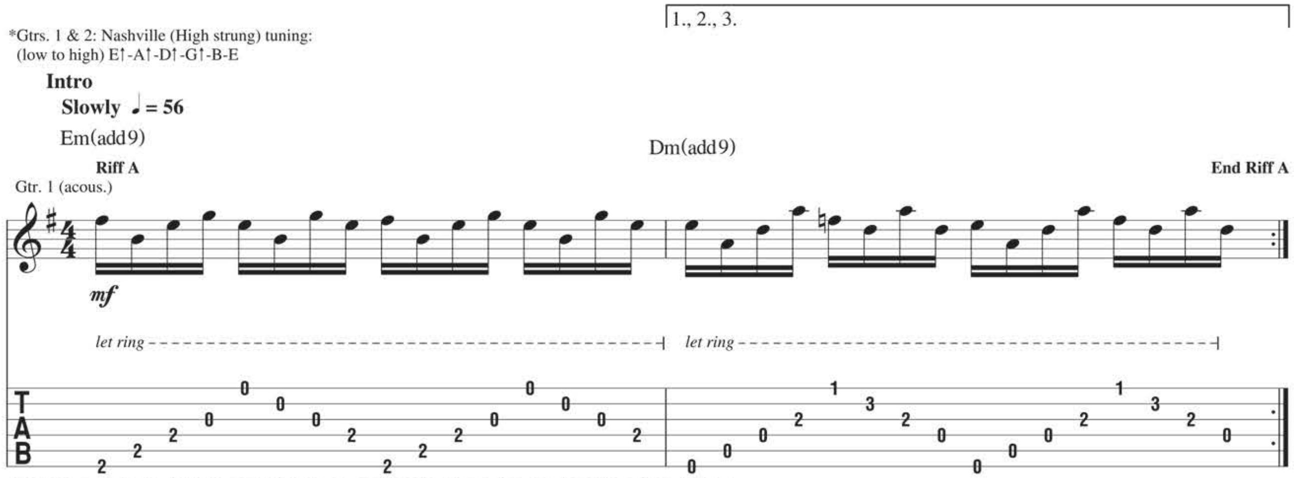
from Pink Floyd - *The Wall*

Hey You

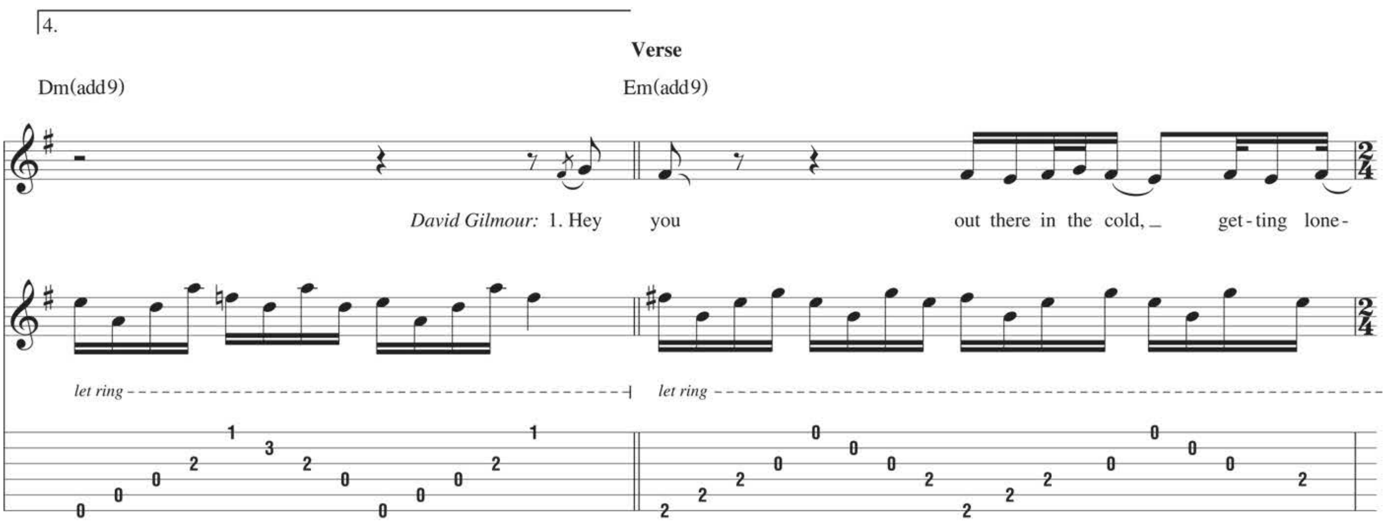
Words and Music by Roger Waters

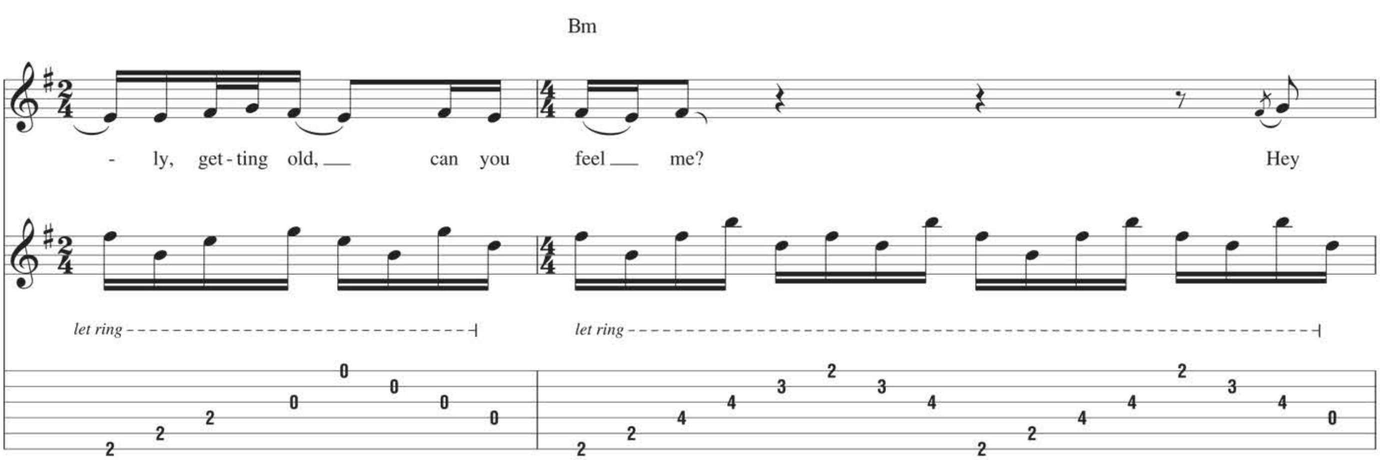


*Gtrs. 1 & 2: Nashville (High strung) tuning:
(low to high) E↑-A↑-D↑-G↑-B-E

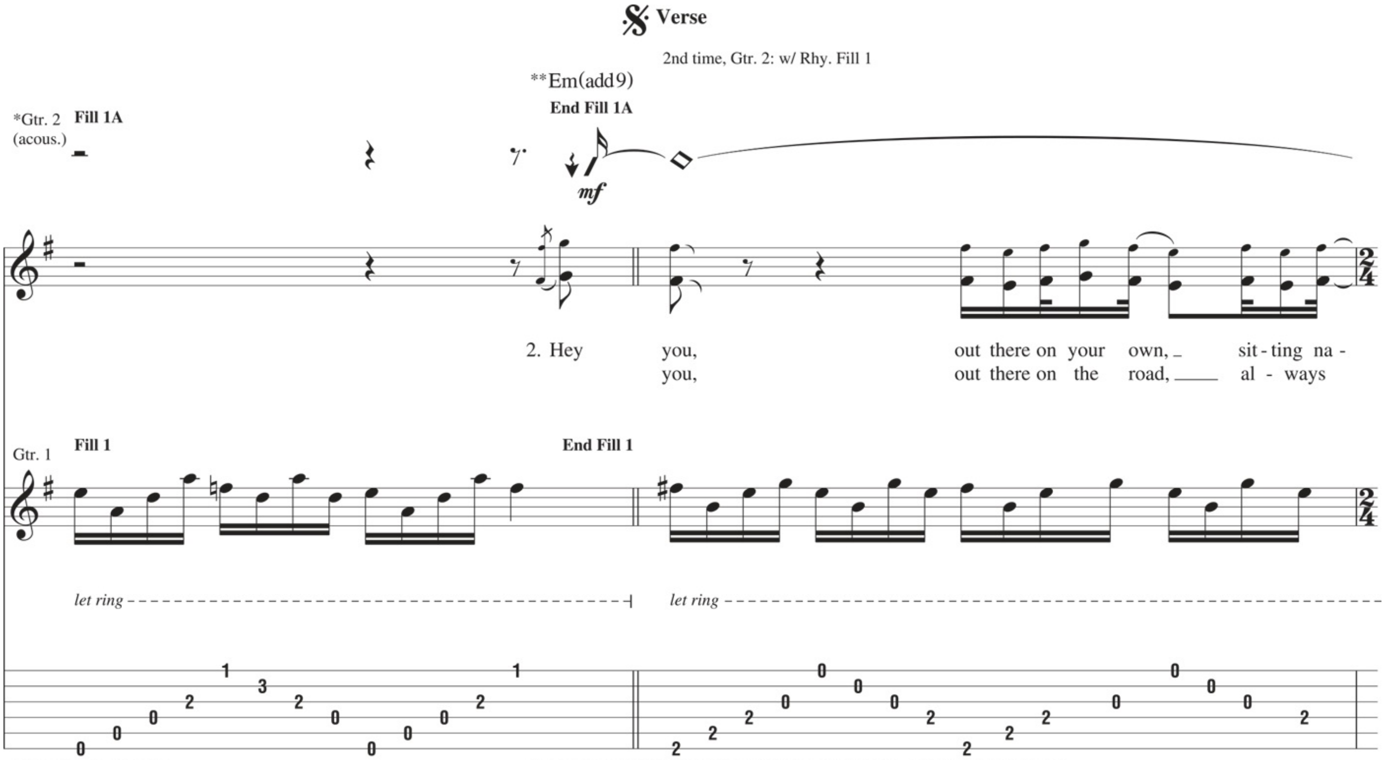


*Replace wound A, D & G strings with lighter gauge strings to allow tuning an octave higher than standard.
Replace low E string with high E string to allow tuning two octaves higher than standard.



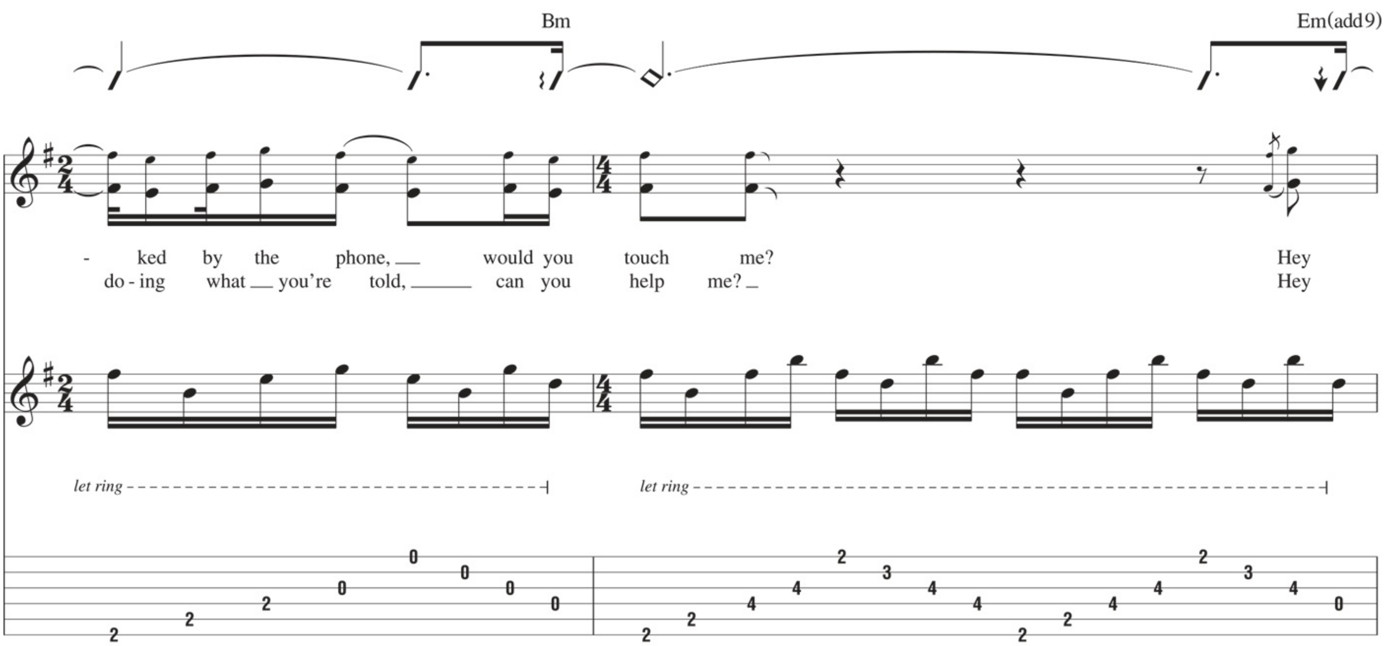


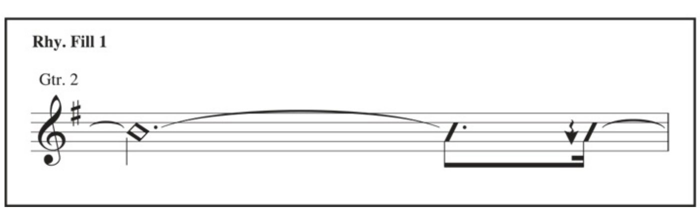

Em(add9)
you, stand-ing in the aisles, with itch-y feet and fad-ing smiles, can you
let ring
Bm
Dadd9
feel me?
Hey you, don't help them to bur-y the
let ring
let ring
G
Dadd4
C
live.
let ring
let ring
let ring
Bm
Am
Em
Em(add9)
Don't give in with-out a fight.
let ring
let ring
let ring

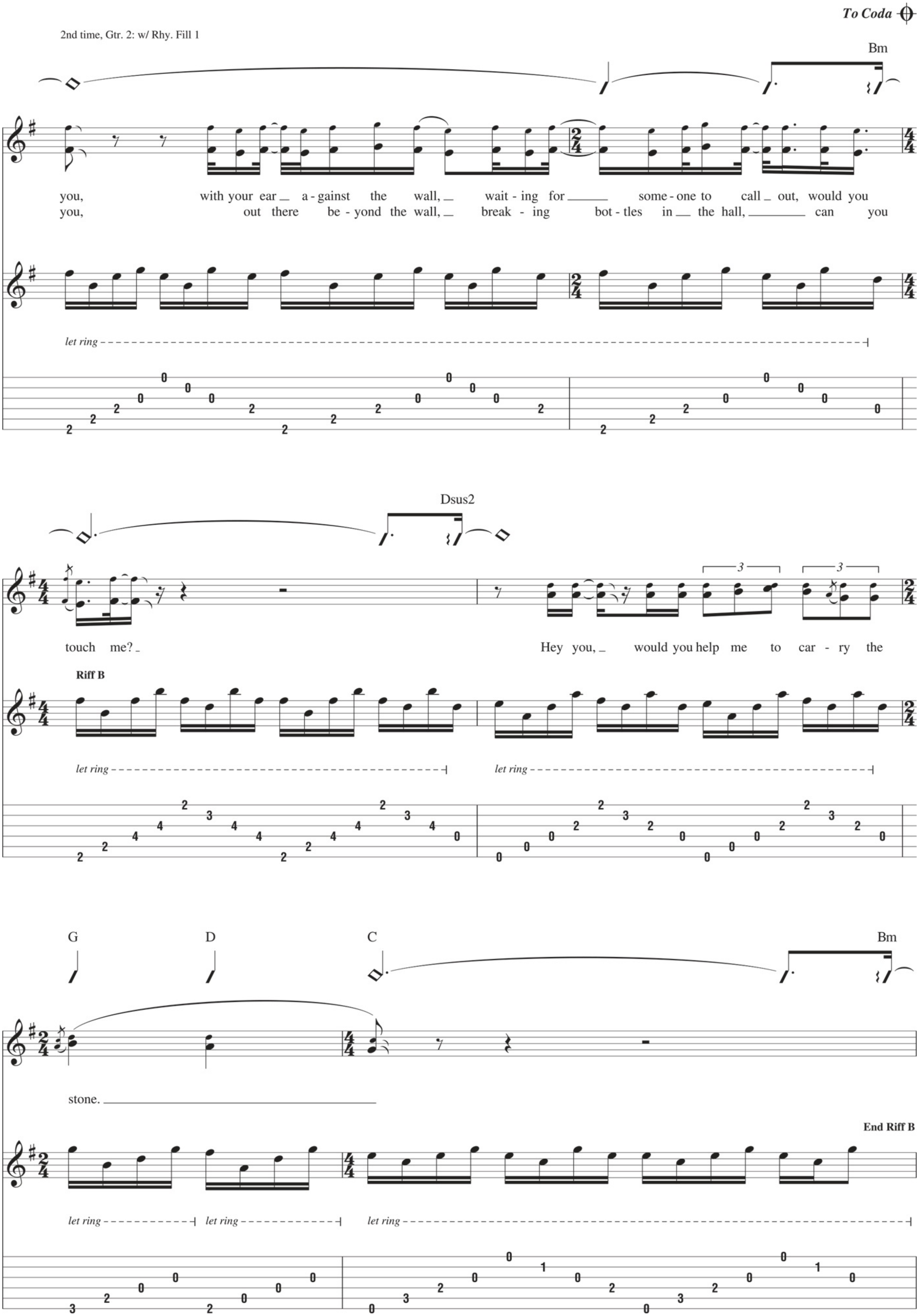


*Two gtrs. arr. for one.

**See top of first page of song for chord diagrams pertaining to rhythm slashes.






To Coda
2nd time, Gtr. 2: w/ Rhy. Fill 1
Bm
you, with your ear a-gainst the wall, wait-ing for some-one to call out, would you
you, out there be-yond the wall, break-ing bot-tles in the hall, can you
let ring
Dsus2
touch me? Hey you, would you help me to car-ry the
Riff B
let ring
let ring
G
D
C
Bm
stone.
End Riff B
let ring
let ring
let ring


Gtr. 1 tacet
Am
Em
Gtr. 2
O - pen your heart, I'm com - ing home.
Gtr. 3 (elec.)
mf
w/ dist.
Guitar Solo
Gtr. 2 tacet
N.C.(Em)
Gtr. 4 (elec.)
mf
w/ dist.
w/ bar
fdbk.
Gtr. 5 (elec.)
mf
w/ dist.
w/ slide
Gtr. 6 (elec.)
Riff C1
mf
w/ dist.
Gtr. 3
Riff C


N.C.(Am)
w/ bar
1
1/2
-1/2
Riff C1
Riff C
Gtrs. 3 & 6: w/ Riffs C & C1 (2 times)
N.C.(Em)
Gtr. 4
Gtr. 5


N.C.(Am)
w/ bar
w/ bar
w/ bar
w/ bar
N.C.(Em)
8va
w/ bar
w/ bar
w/ bar
N.C.(Am)
8va
w/ bar
w/ bar
w/ bar



Bridge
Gtrs. 3, 4, 5 & 6 tacet
N.C.(Em)
C D G D C
Roger Waters: But it was on - ly fan - ta - sy. The
8va
Gtr. 4
Gtr. 2
Gtr. 5
divisi
steady gliss.
w/ bar
*T
T
*T = Thumb on 6th string
Gtr. 6
w/ bar
-1
Gtr. 3
w/ bar
-1
D G D C D G D
wall was too high as you can see. No mat-ter how he tried he could not break
Gtr. 2
T
T
T
T

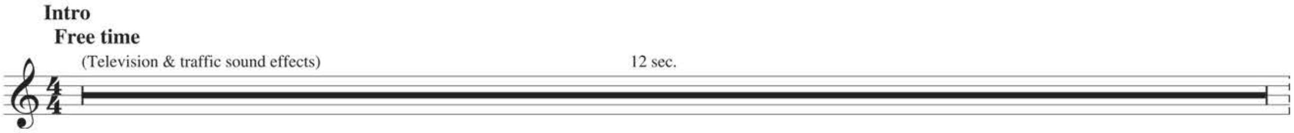


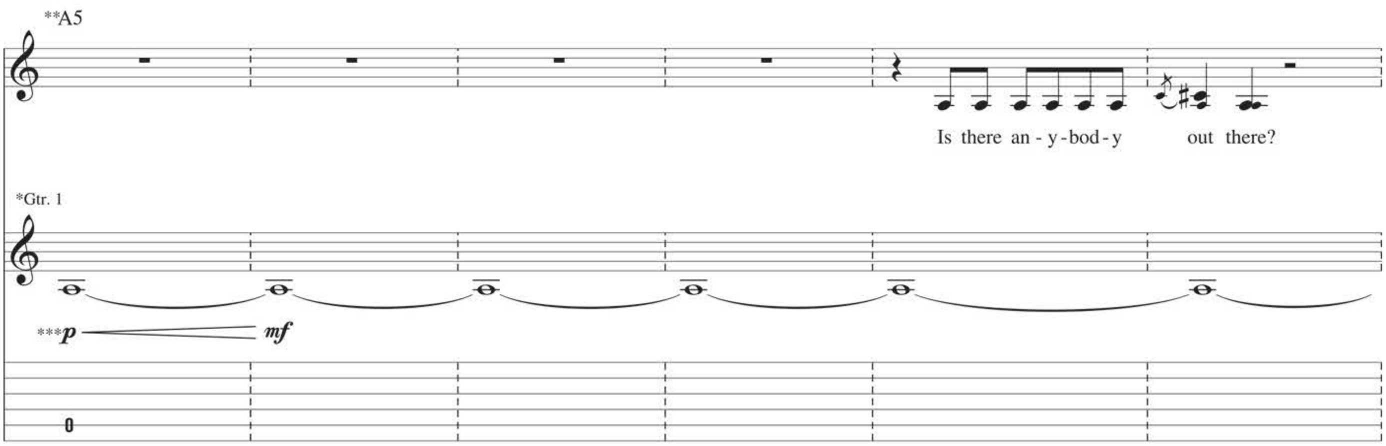
Gtr. 1: w/ Riff A (3 1/2 times)
C
D
Em(add9)
free. And the worms ate in - to his brain.
T
D.S. al Coda
Gtr. 2 tacet
Gtrs. 1 & 2: w/ Fills 1 & 1A
Dm(add9)
Em(add9)
3. Hey
Coda
Gtr. 1: w/ Riff B
Gtr. 2
G
help me? Hey you, don't tell me there's no hope at all.
Gtr. 7 (elec.)
mf
w/ dist. & phaser
Gtr. 1 tacet
Bm
Am
Em
To - geth - er we stand, di - vid - ed we fall.
*w/ echo set for quarter-note regeneration w/ 7 repeats.

from Pink Floyd - *The Wall*

Is There Anybody Out There?

Words and Music by Roger Waters

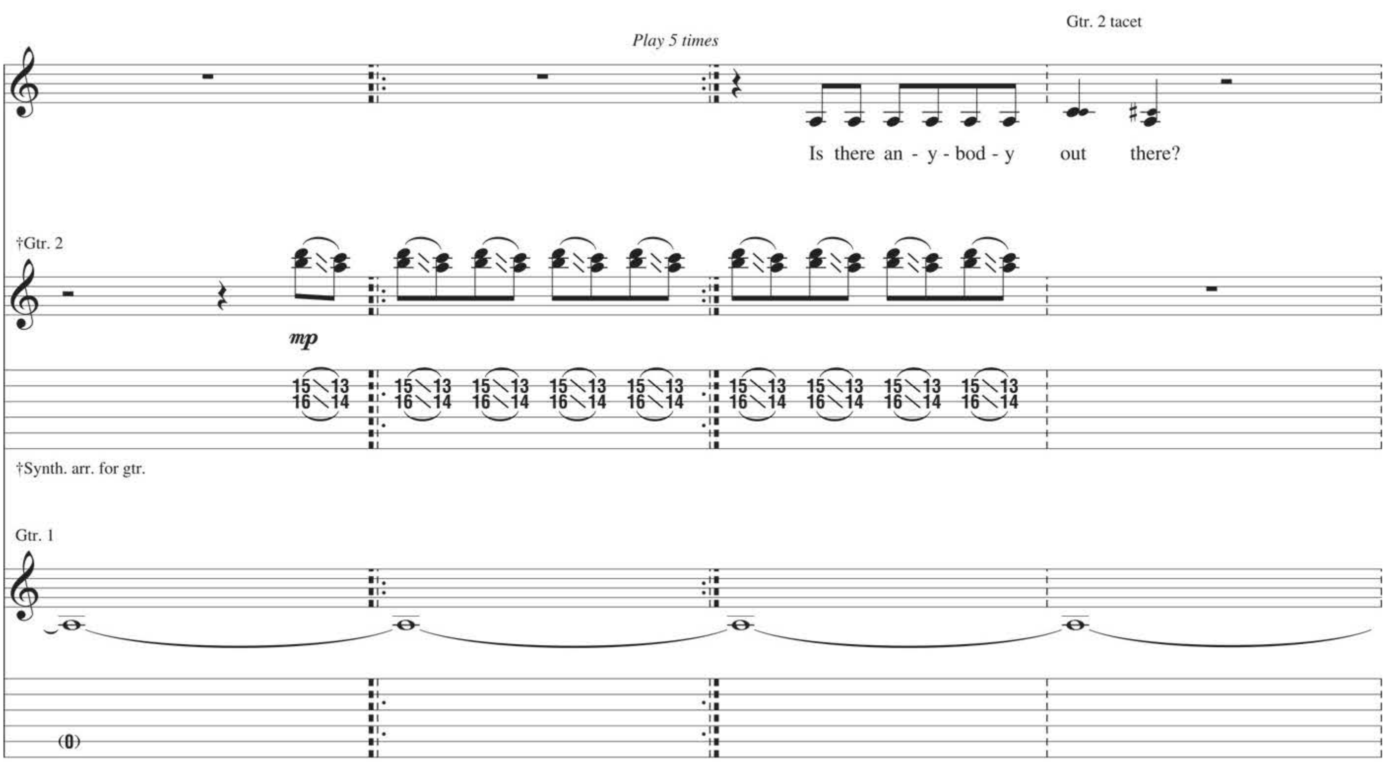




*Synth. arr. for gtr.

**Chord symbols reflect overall harmony.

***Vol. swell



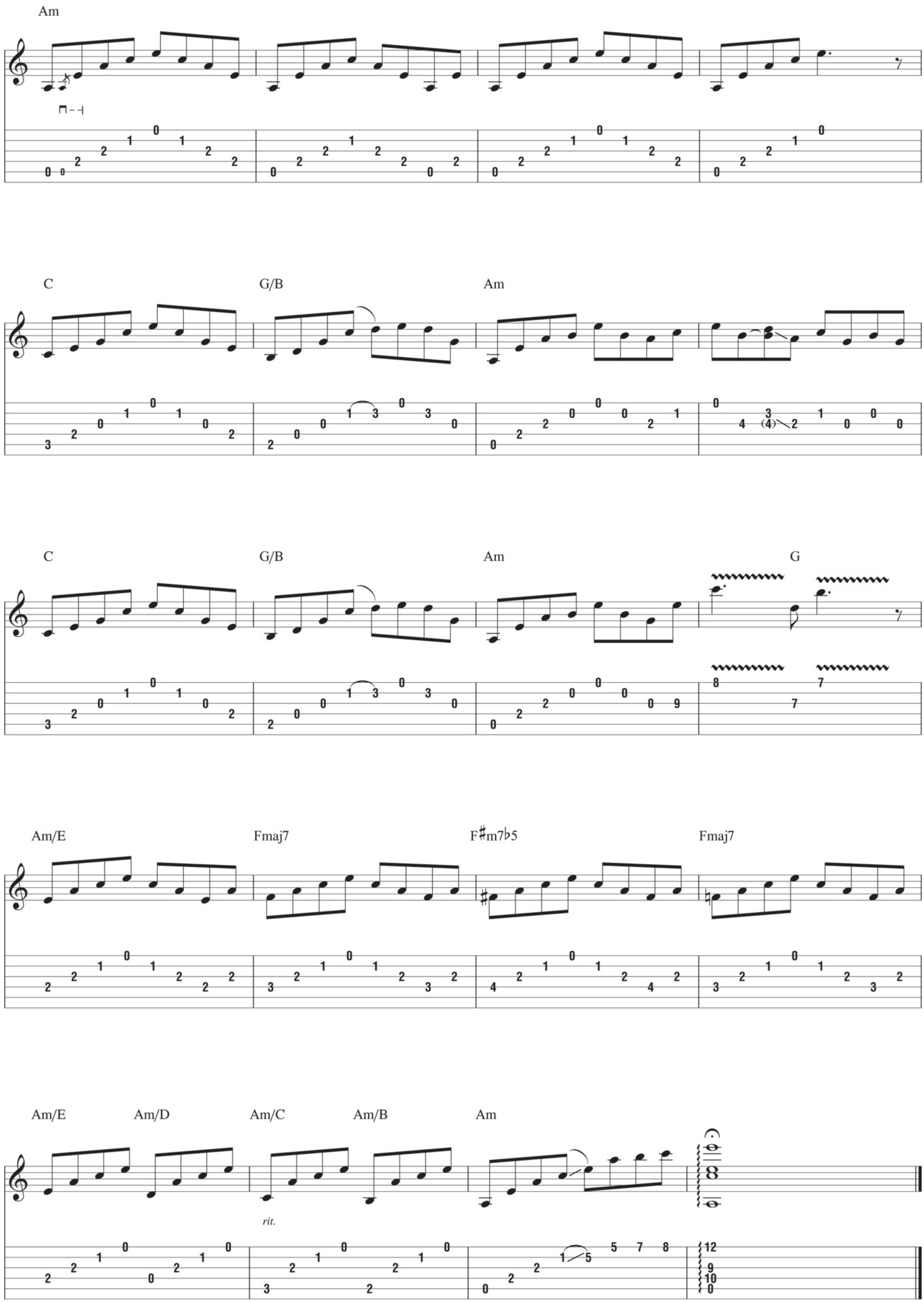
†Synth. arr. for gtr.



Is there an - y - bod - y out there?
Fsus2
F6sus2♯11
(Ah.)
Is there an - y - bod - y
Moderately ♩ = 119
A5
Play 3 times
out there?
Gtr. 3 (nylon-str. acous.)
mp
w/ fingers
let ring throughout
Gtr. 1

Outro


Gtr. 1 tacet
*Am/E
Fmaj7
F♯m7♭5
Fmaj7
mf
*Chord symbols reflect implied harmony.
Am/E
Am/D
Am/C
Am/B
Am
Gtr. 3
Am/E
Fmaj7
F♯m7♭5
Fmaj7
Am/D


Am
C
G/B
Am
C
G/B
Am
G
Am/E
Fmaj7
F♯m7♭5
Fmaj7
Am/E
Am/D
Am/C
Am/B
Am
rit.

from Pink Floyd - *The Wall*

Mother

Words and Music by Roger Waters





G
C
Moth - er, do you think they'll try to break my balls?
G
D
Oo,
C
G
ah. Moth - er should I build a wall?
End Rhy. Fig. 1
Verse
1st time, Gtr. 1: w/ Rhy. Fig. 1
2nd time, Gtrs. 1 & 3: w/ Rhy. Fig. 1
2nd time, Gtrs. 2 & 4 tacet
G
C
G
2. Moth - er, should I run for pres - i - dent?
3. Moth - er, do you think she's good e - nough for me?
C
Moth - er, should I trust the gov - ern - ment?
Moth - er, do you think she's dan - ger - ous to me?



*David Gilmour

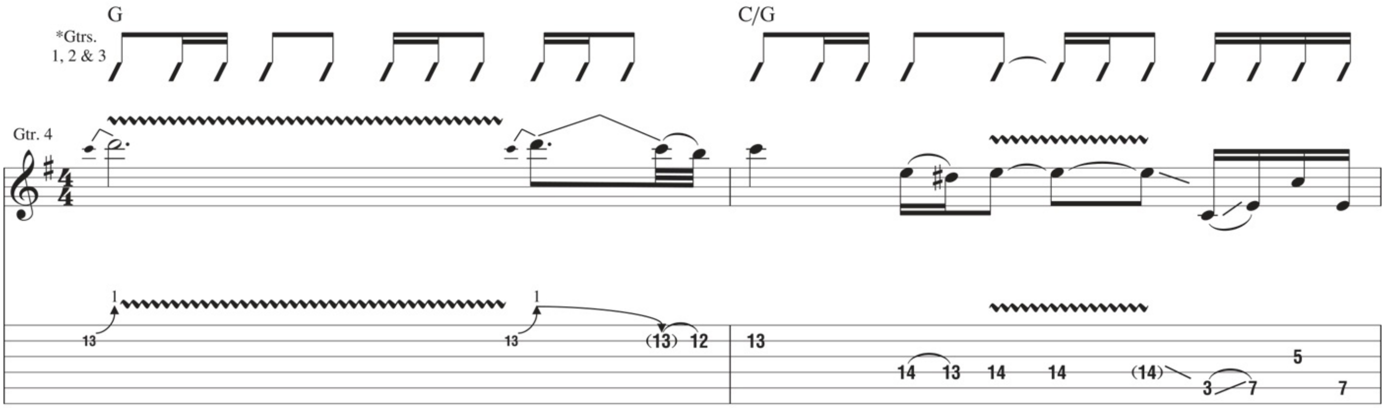
**Composite arrangement - Gtr. 3 (12-str. acous.), played *mf*.


Gtr. 2 tacet
F
C/G
1. Ma - ma's gon - na make all of your night - mares come true.
2. Ma - ma's gon - na check out all your girl - friends for you.
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 3
Gtrs. 1 & 3: w/ Rhy. Fig. 2 (3 times)
Gtr. 2 tacet
F
C/G
Ma - ma's gon - na put all of her fears in - to you,
Ma - ma won't let an - y - one dir - ty get through.
F
C/G
Ma - ma's gon - na keep you right here un - der her wing. She
Ma - ma's gon - na wait up un - til you get in.
F
C/G
won't let you fly but she might let you sing.
Ma - ma will al - ways find out where you've been.
F
C G/B G/A
G
Ma - ma's gon - na keep ba - by coz - y and warm.
Ma - ma's gon - na keep ba - by health - y and clean.
Gtr. 2
Gtrs. 1 & 3

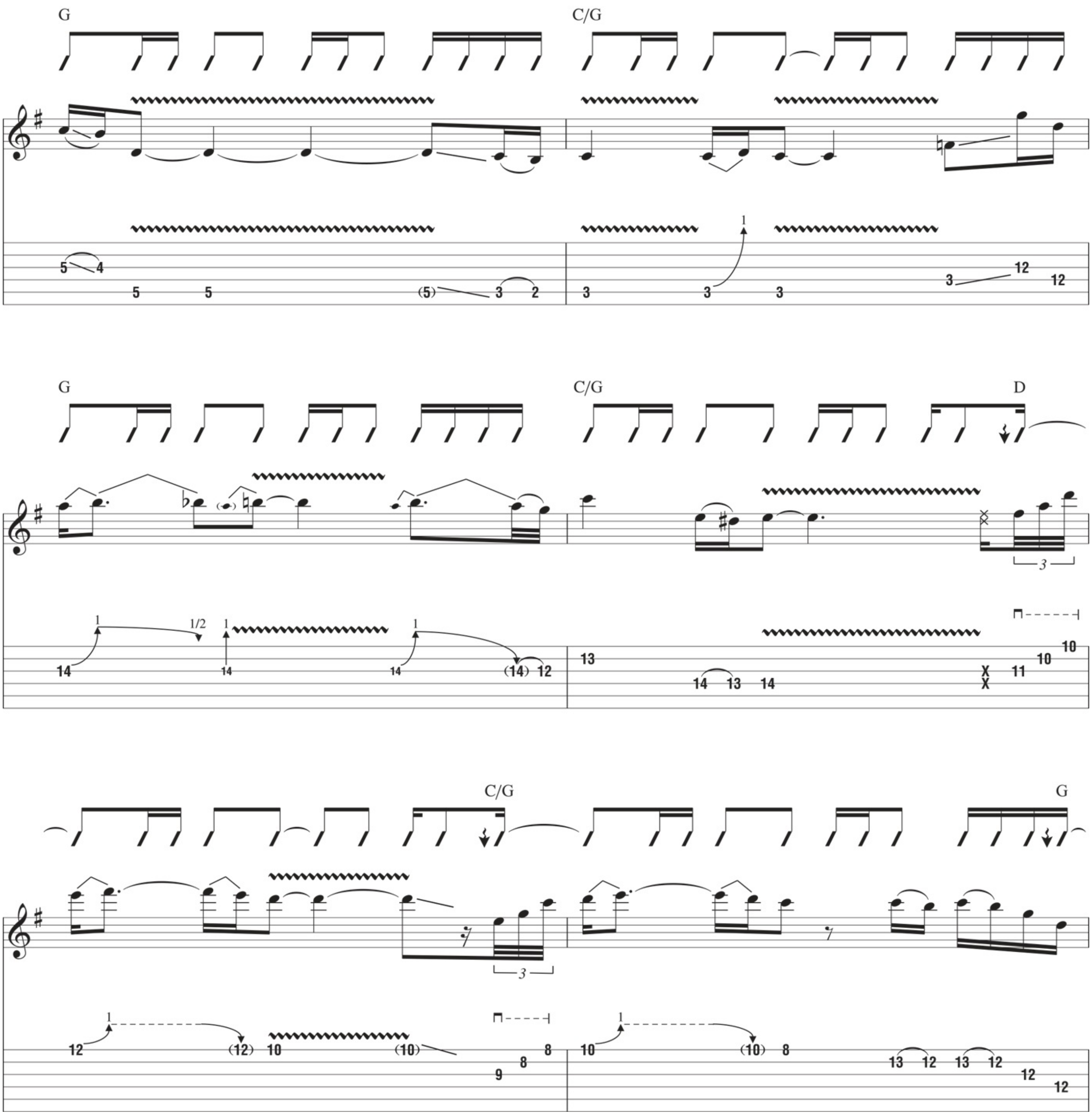


To Coda
D
C/G
D
C/G
Oo,
babe.
Oo,
babe.
D
C/G
Oo, babe,
of course Ma - ma's gon - na help build the wall.
Gtr. 4 (elec.)
mf
w/ dist.
Gtr. 2
(cont. in slashes)
Gtrs. 1 & 3
(cont. in slashes)

Guitar Solo



*Composite arrangement





D.S. al Coda
C/G
G
Coda
Outro
Gtr. 3 tacet
D
C
G
Oo, babe, you'll al - ways be ba - by to me.
Gtr. 2
Gtrs. 1 & 3
Gtr. 1
Gtr. 2 tacet
rit.
C
Roger Waters: Moth - er, did it need to be so high?
Gtr. 1
rit.

from Pink Floyd - *A Momentary Lapse Of Reason*

On The Turning Away

Words and Music by David Jon Gilmour and Anthony John Moore

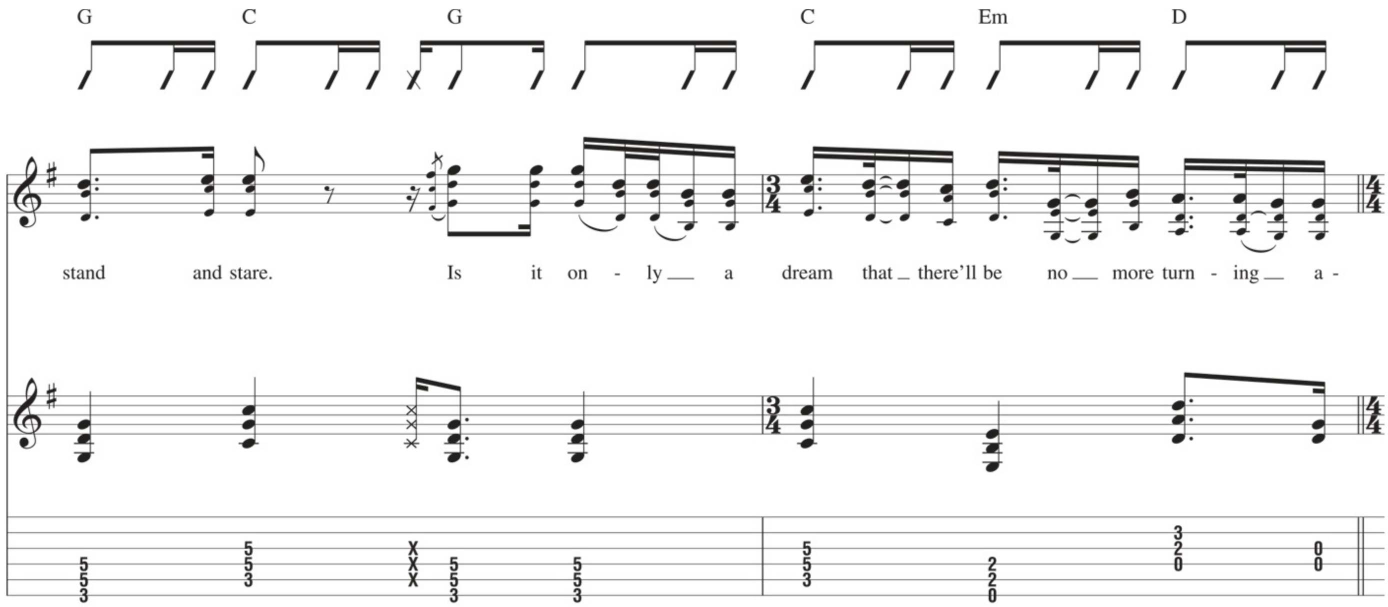



G C Em
shroud o - ver all we __ have known, un - a - ware __ how __ the
C G Em G C G
ranks __ have grown, driv - en on __ by __ a heart of stone. We __ could find __ that __ we're
C Em D G Em D
all ______ a - lone __ in the dream of ___ the proud. 3. On the wings of ___ the
Verse
G C Em D
night, as the day - time - is stir-ring, where the speech-less __ u -


G C Em
nite in a si - lent ac - cord, us - ing words you will
C G Em G C G
find are strange, mes - mer - ized as they light the flame. Feel the new wind of
C Em D G
change on the wings of the night.
Gtr. 1
(cont. in slashes)
Gtr. 2 (elec.)
f
w/ dist.
1/2


Interlude
*Em
D
C
D
Em
D
Am
G/B
Gtr. 1
Gtr. 2
*See top of first page of song for chord diagrams pertaining to rhythm slashes.
C
D
Am
G
C
D
Em
Gtr. 1
Gtr. 2 tacet
(cont. in notation)
**Gtr. 3
mf
**Elec. bass arr. for gtr.
Gtr. 2

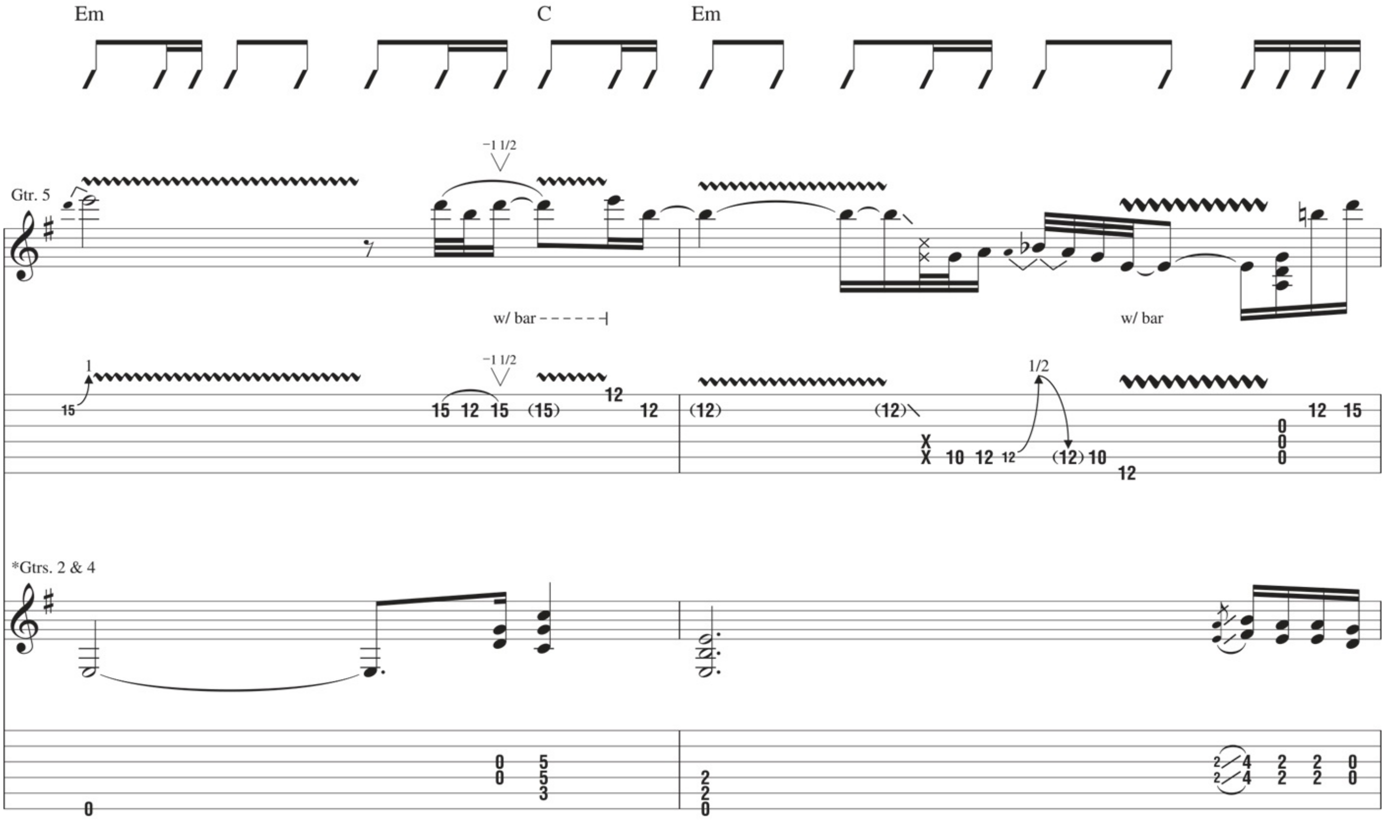

Verse
Gtr. 3 tacet
D G C
Gtr. 1
4. No more turn - ing a - way from the weak and the
(cont. in slashes)
Gtr. 4 (elec.)
Gtr. 1
Gtr. 3
divisi
mf
w/ dist.
Em D G C
wea - ry. No more turn - ing a - way from the cold - ness in - side.
1/2
Em C G Em
Just a world that we all must share. It's not e - nough just to


G C G C Em D
stand and stare. Is it on - ly a dream that there'll be no more turn - ing a -

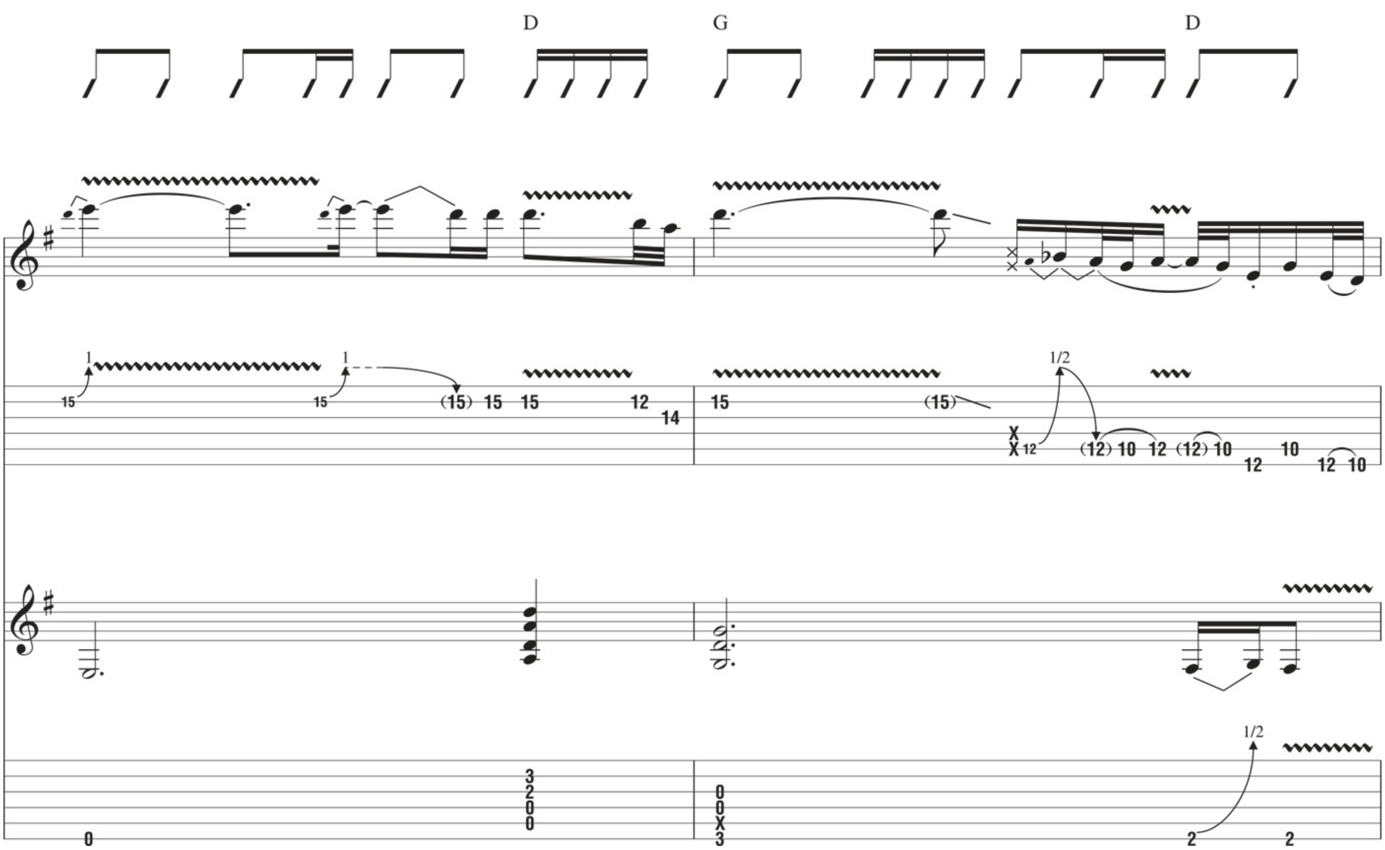
Interlude

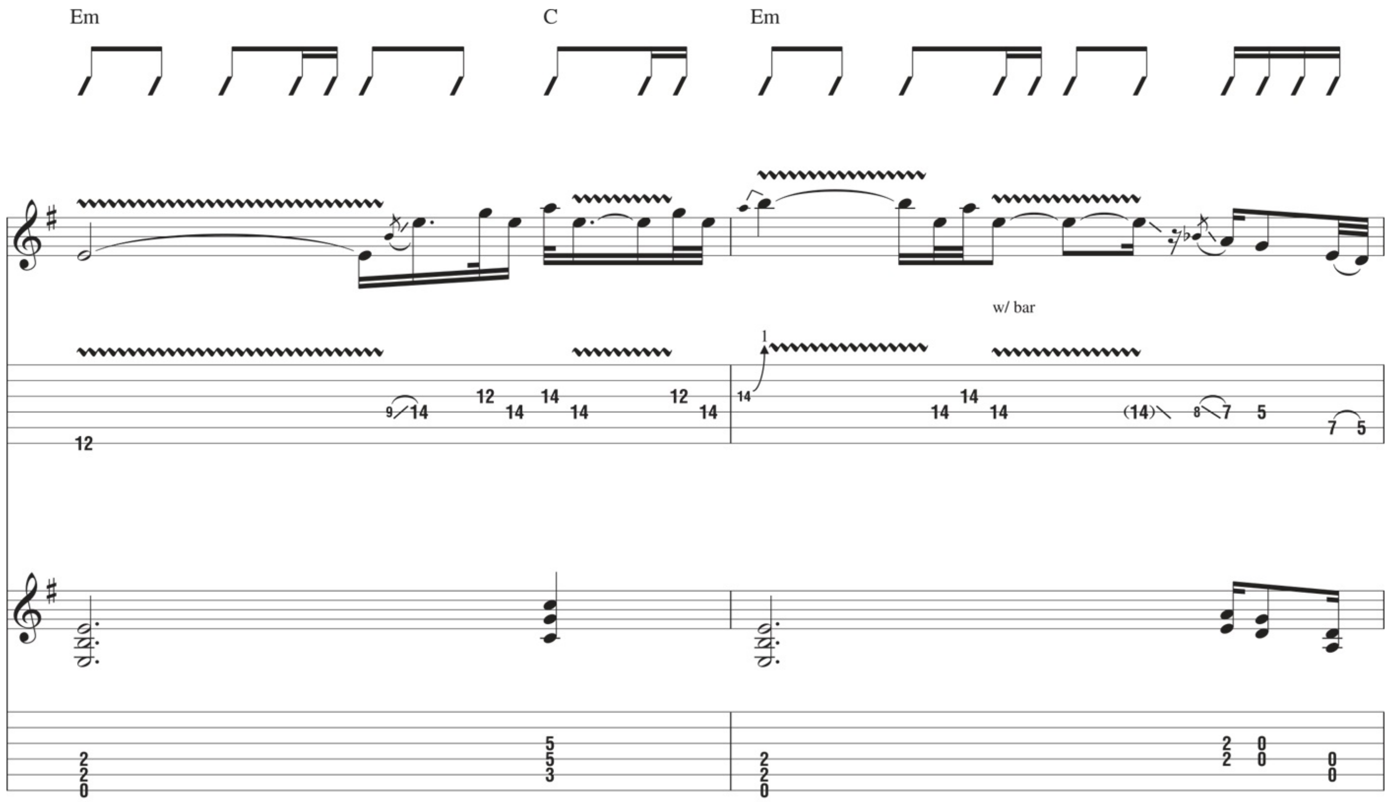

G D
way?
f
w/ dist.
Gtr. 5 (elec.)
Gtr. 4
divisi
(cont. on lower staff)
Gtr. 2
1/2
1/2

Outro-Guitar Solo



*Composite arrangement




Em
C
Em
w/ bar


D
G
D
w/ bar
1/2


Double-time feel
Em
Rhy. Fig. 1
C
Em
w/ bar
1/2
1
Rhy. Fig. 1A
D
G
D
End Rhy. Fig. 1
End Rhy. Fig. 1A
Gtr. 1: w/ Rhy. Fig. 1 (till fade)
Gtrs. 2 & 4: w/ Rhy. Fig. 1A (till fade)
Em
C
Em
Harm.
Harm.
Pitch: B


D
G
D
Em
C
8va
Harm.
w/ bar
Em
8va
loco
D
w/ bar
w/ bar
w/ bar
G
D
Em
C
Begin fade
Em
D
G
D
w/ bar
w/ bar
w/ bar
w/ bar
Fade out
Em
C
Em
w/ bar
w/ bar

from Pink Floyd - *Animals*

Pigs On The Wing (Part 1)

Words and Music by Roger Waters



*Chord symbols reflect basic harmony.


G Csus2 G
and I did-n't care
C Cadd4 C Cadd4 C C/G
for you,
G Csus2 G
we would
A G/A A7/E G/A A7
zig-zag our way through the bore-dom and pain, oc-


G C D/A G
ca - sion - al - ly glanc - ing up through the rain,
Am/E F Fmaj7 Am F
won - der - ing which of the bug - gers to blame,
*T T T
*T = Thumb on 6th string
C/G G/B Am D
and watch - ing
Dsus4/A D Dsus4 G
for pigs on the wing.

from Pink Floyd - *Animals*

Pigs On The Wing (Part 2)

Words and Music by Roger Waters




Gtr. 2: w/ Rhy. Fill 1
G
Cadd9
G
And I know that you care
Gtr. 1
Gtrs. 1 & 2
C
F/C
C
for me, too.
Gtr. 2: w/ Rhy. Fill 1
G
Cadd9
G
So I
Gtr. 1
Gtrs. 1 & 2
A7
don't feel a - lone
or the weight of the stone,


G C D/A G
now that I've found some-where safe to bur-y my bone.
Am F Am F
And an-y fool knows a dog needs a home,
*T T T T
*T = Thumb on 6th string
C/G G/B Am D
a shel-ter
Dsus4/A D/A G
from pigs on the wing.

from Pink Floyd - *Meddle*

A Pillow Of Winds

Words and Music by Roger Waters and David Gilmour

Gtr. 1: Open Em(add9) tuning:
(low to high) E-B-E-F♯-G-B

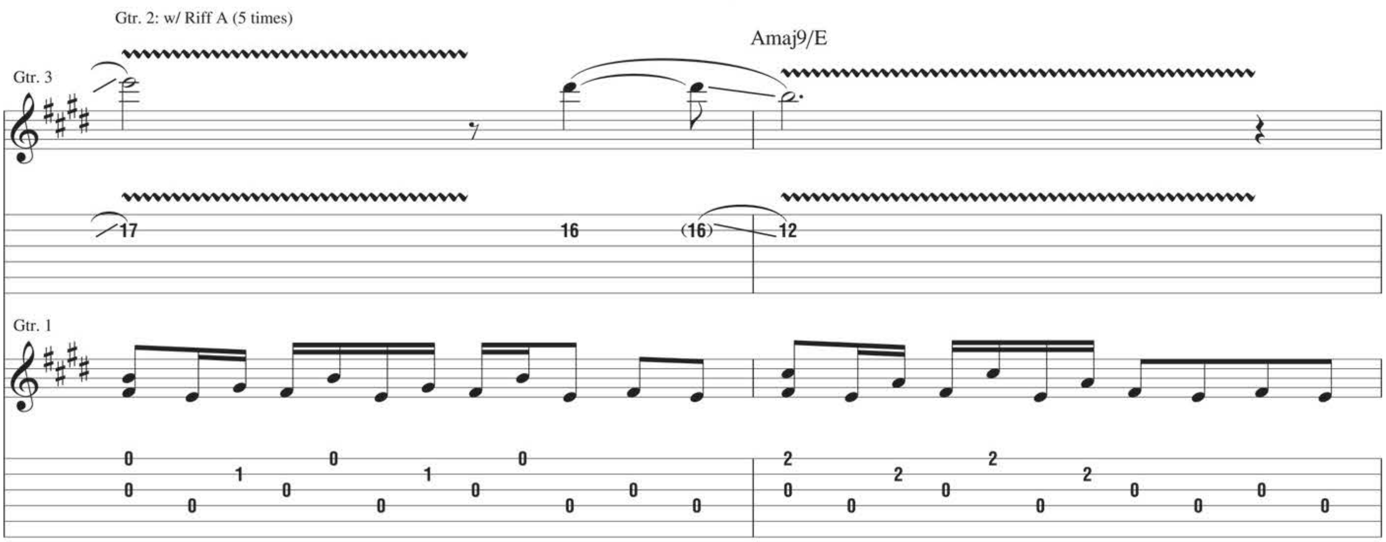
Gtrs. 3 & 5: Open E tuning:
(low to high) E-B-E-G♯-B-E

Intro

Slowly ♩ = 72



***Chord symbols reflect overall harmony.
†Gradual fade in over next 6 meas.





*Ld. voc. doubled throughout.


Emaj7
draws a - round me, soft - en - ing the sound.
Bm/E
Sleep - y time when I lie with my love



by my side, and she's breath - ing low,
Eadd9
and the can - dle dies.
steady gliss.

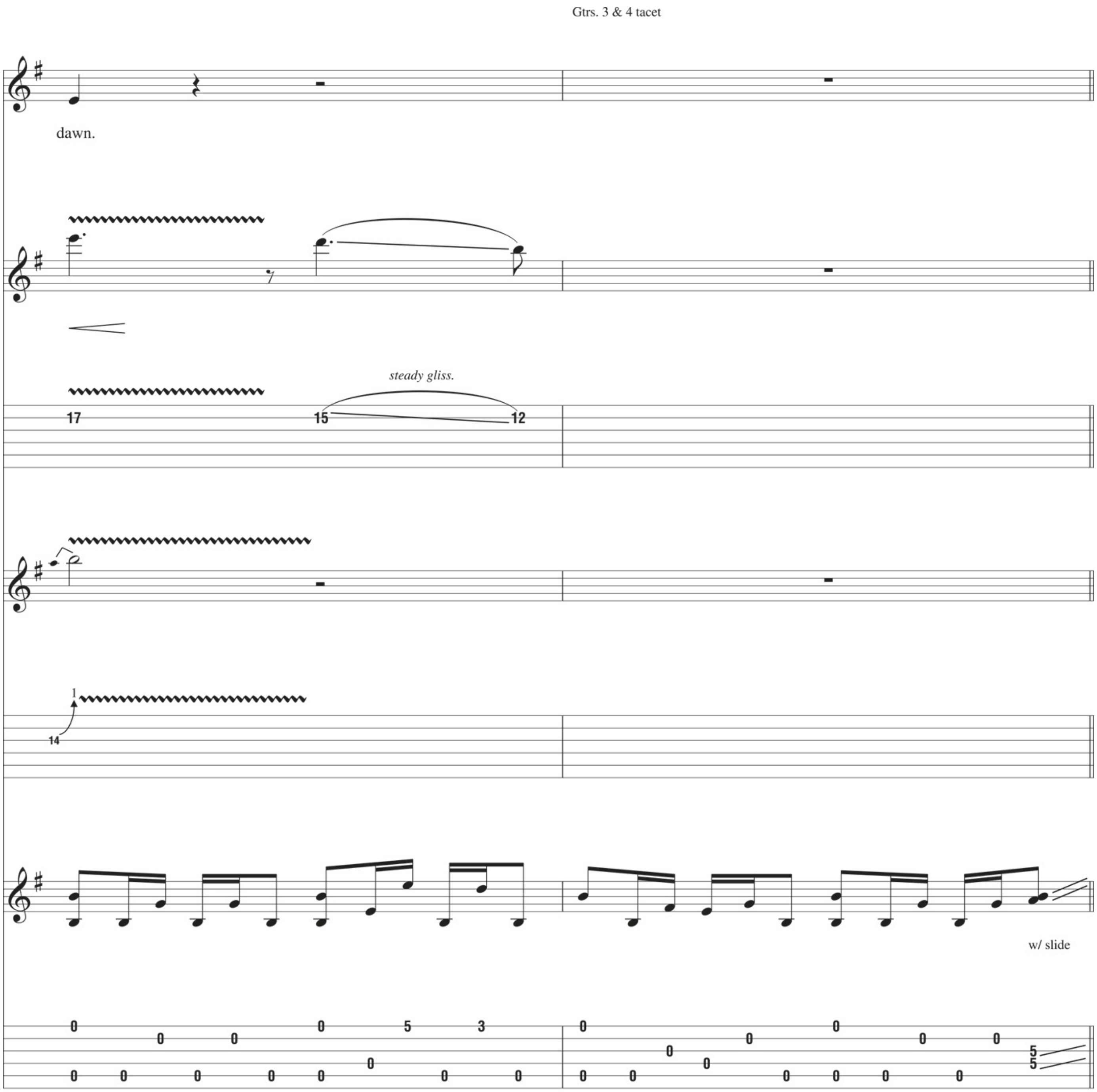



Verse
Em(add9)
2. When night comes down, you lock the door, the book falls to the floor.
Gtr. 3
Gtr. 1
Gtr. 2
Riff B
End Riff B
Gtr. 2: w/ Riff B (16 times)
Gtr. 3
steady gliss.
Gtr. 1

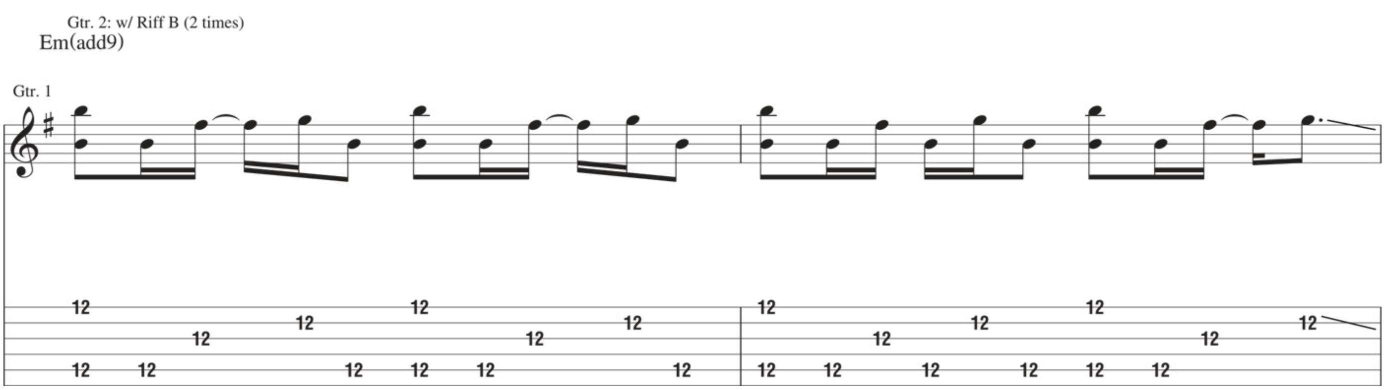

As dark - ness falls and waves roll by,
the sea - sons change, the wind is warm.


steady gliss.
Now wakes the owl, now sleeps the swan. Be - hold a dream, the dream is gone.

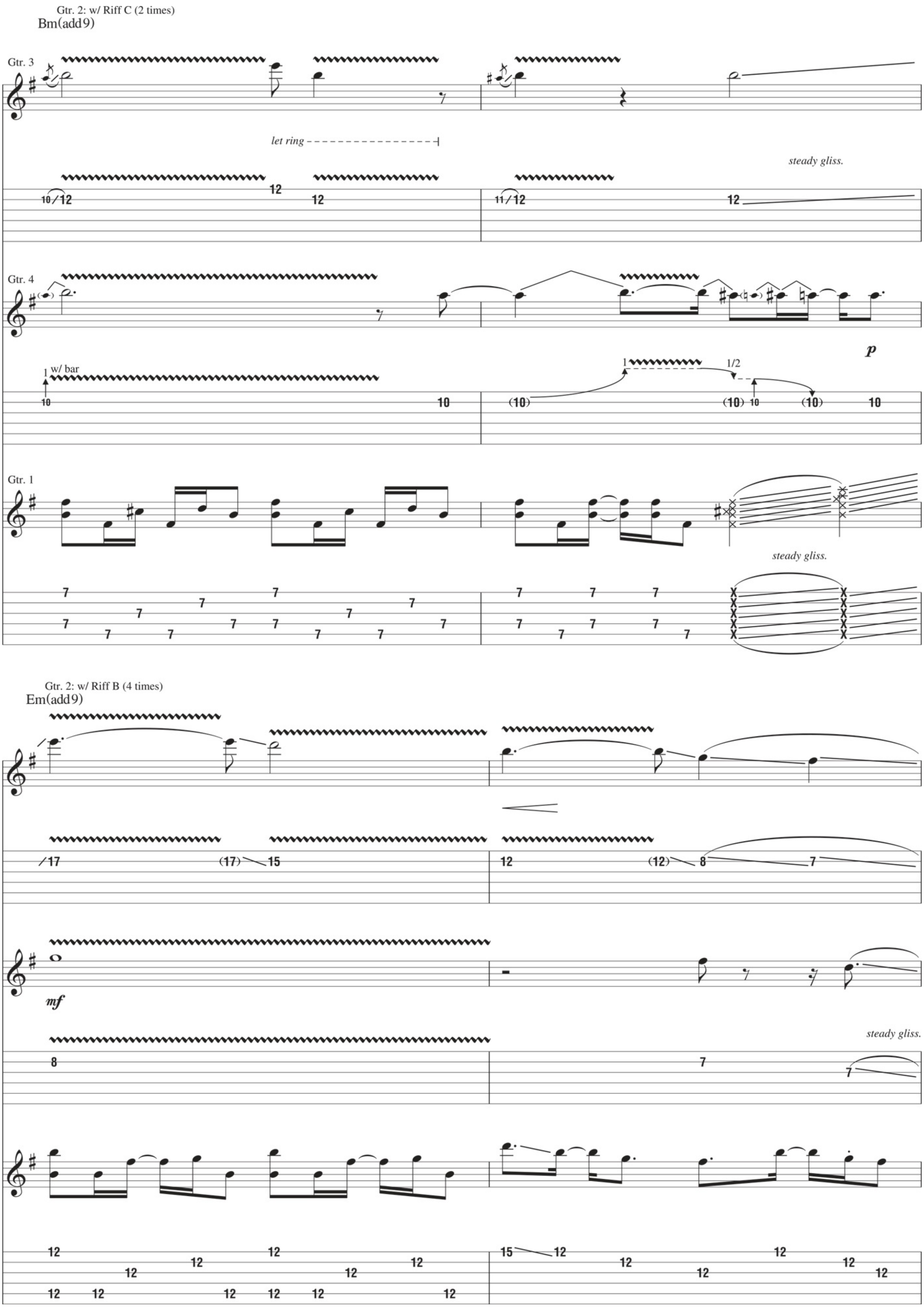

steady gliss.
Green fields, a cold rain is fall - ing in a gold - en
Gtr. 3
Gtr. 4 (elec.)
*p mf
w/ clean tone & neck pickup
*Vol. swells
Gtr. 1


Gtrs. 3 & 4 tacet
dawn.
steady gliss.
w/ slide

Interlude


Gtr. 2: w/ Riff B (2 times)
Em(add9)
Gtr. 1


Bm(add9)
Gtr. 4
Gtr. 1
Riff C
End Riff C
Gtr. 2
Am(add9)
Gtr. 3
let ring
let ring
Gtr. 4
Gtr. 1
Gtr. 2


Gtr. 2: w/ Riff C (2 times)
Bm(add9)
Gtr. 3
let ring
steady gliss.
Gtr. 4
w/ bar
Gtr. 1
steady gliss.
Gtr. 2: w/ Riff B (4 times)
Em(add9)
steady gliss.


steady gliss.
steady gliss.
Gtr. 3
Gtr. 4
Gtr. 1
w/o slide
w/ slide
steady gliss.
Gtr. 2


Gtr. 2: w/ Riff B
Gtr. 2: w/ Riff A (5 times)
Gtr. 4 tacet
Gtr. 3
steady gliss.
Gtr. 4
Gtr. 1
w/o slide
Eadd9
Gtr. 3
Gtr. 1
Amaj9/E



Emaj7
Gtr. 3
Gtr. 1
Gtr. 2
Verse
Gtr. 2: w/ Riff A (14 times)
Amaj9/E
3. And deep _ be - neath _ the ground, _ the ear - ly morn - ing sounds _ and I ___ go ___
Gtr. 3
Gtr. 1


Emaj7
down.
Sleep - y time
Bm/E
when I lie
with my love
by my side,
and she's


breath - ing low. And I
rise like a bird in the haze when the first rays


touch the sky.
And the night
Eadd9
winds die.
*Gtr. 5 (elec.)
8va
mf
w/ clean tone
w/ slide
*Lap steel arr. for gtr.
*Hypothetical fret location
Gtr. 3
Gtr. 1

Outro




Amaj9/E
steady gliss.
Emaj7
steady gliss.


Bm/E
Begin fade
steady gliss.



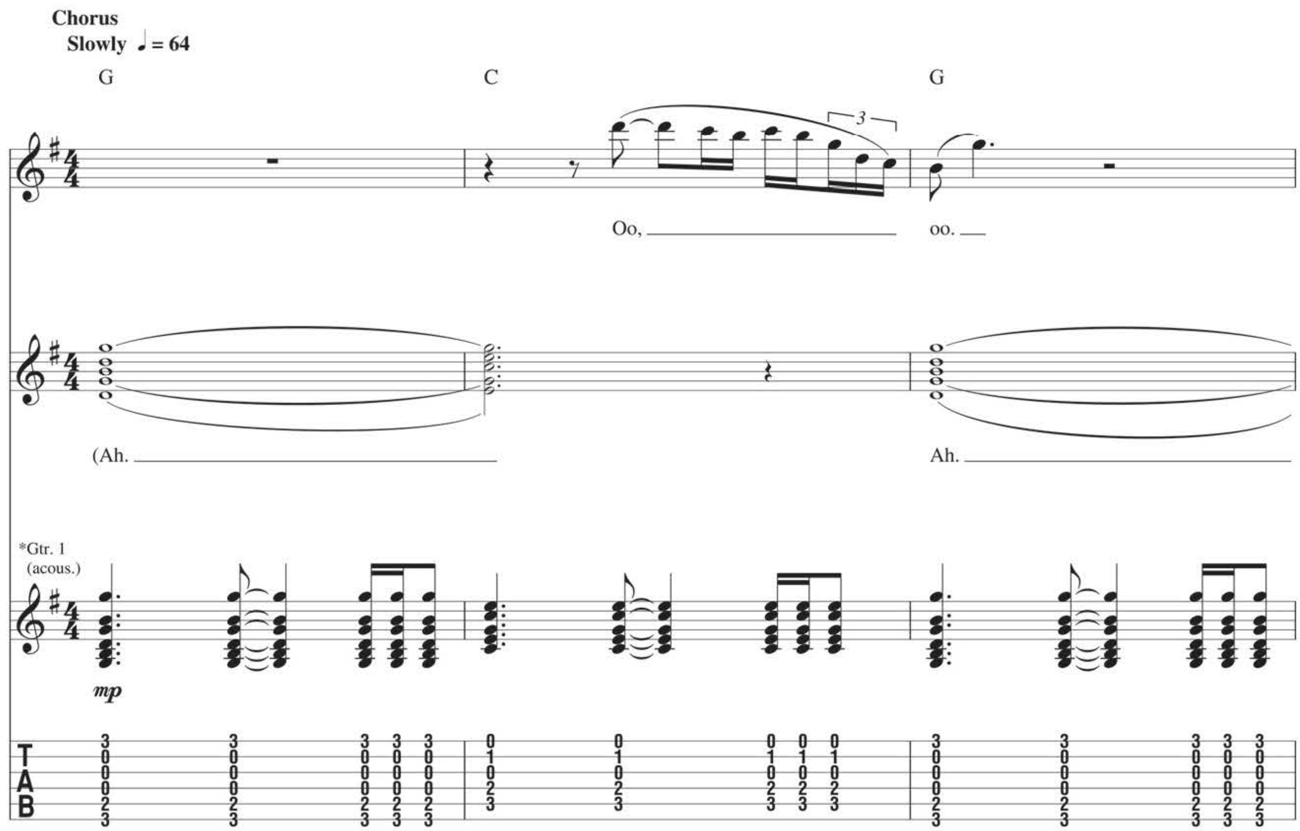
steady gliss.
steady gliss.


Eadd9
Fade out
8va
3
P.M.

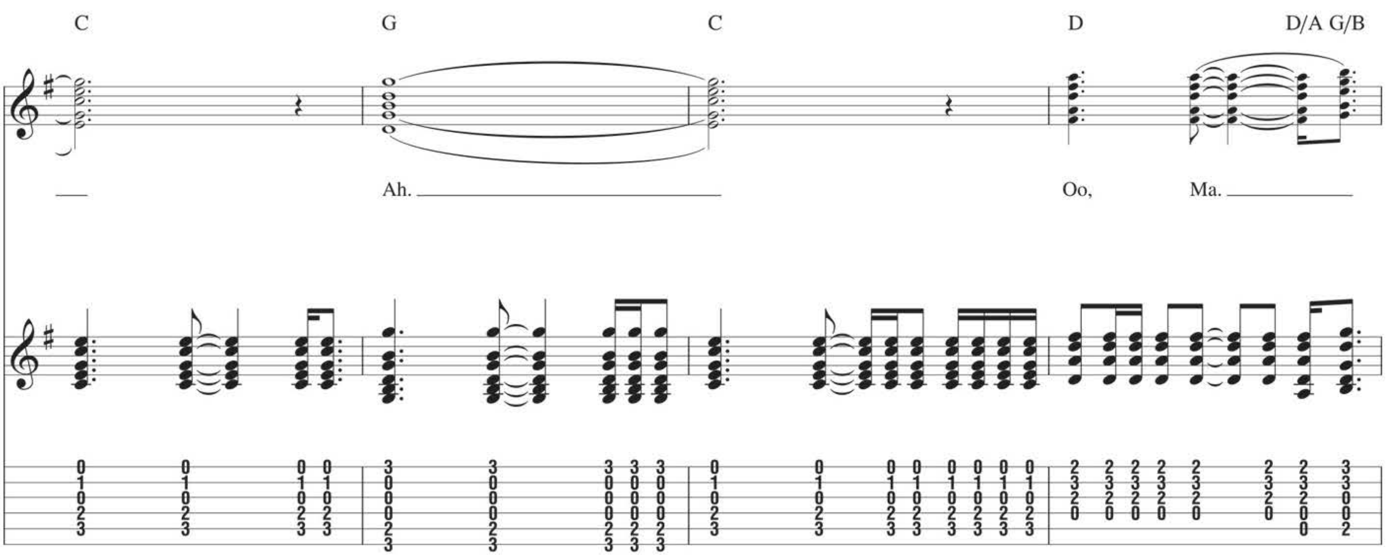
from Pink Floyd - *The Wall*

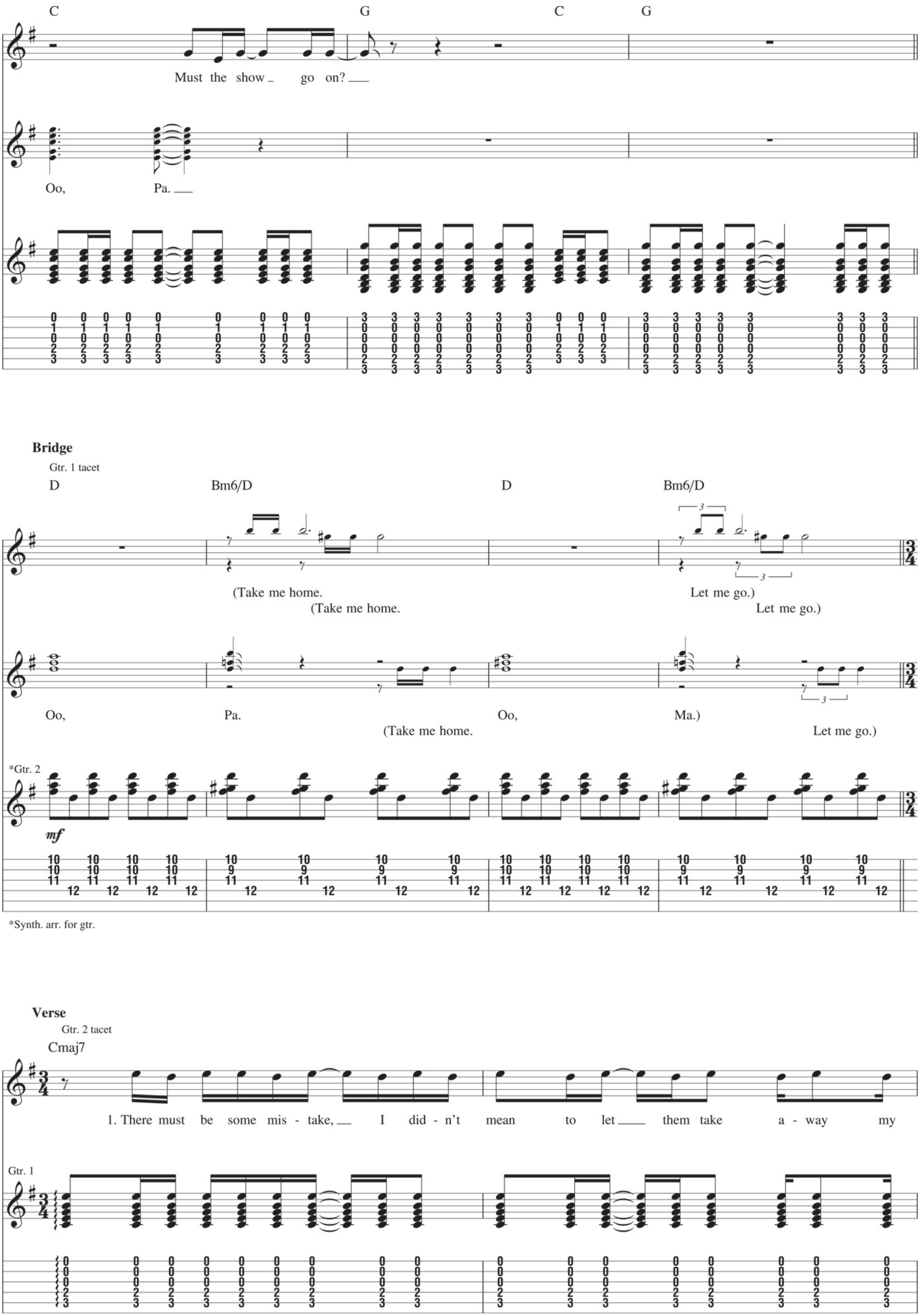
The Show Must Go On

Words and Music by Roger Waters



*Two gtrs. arr. for one.





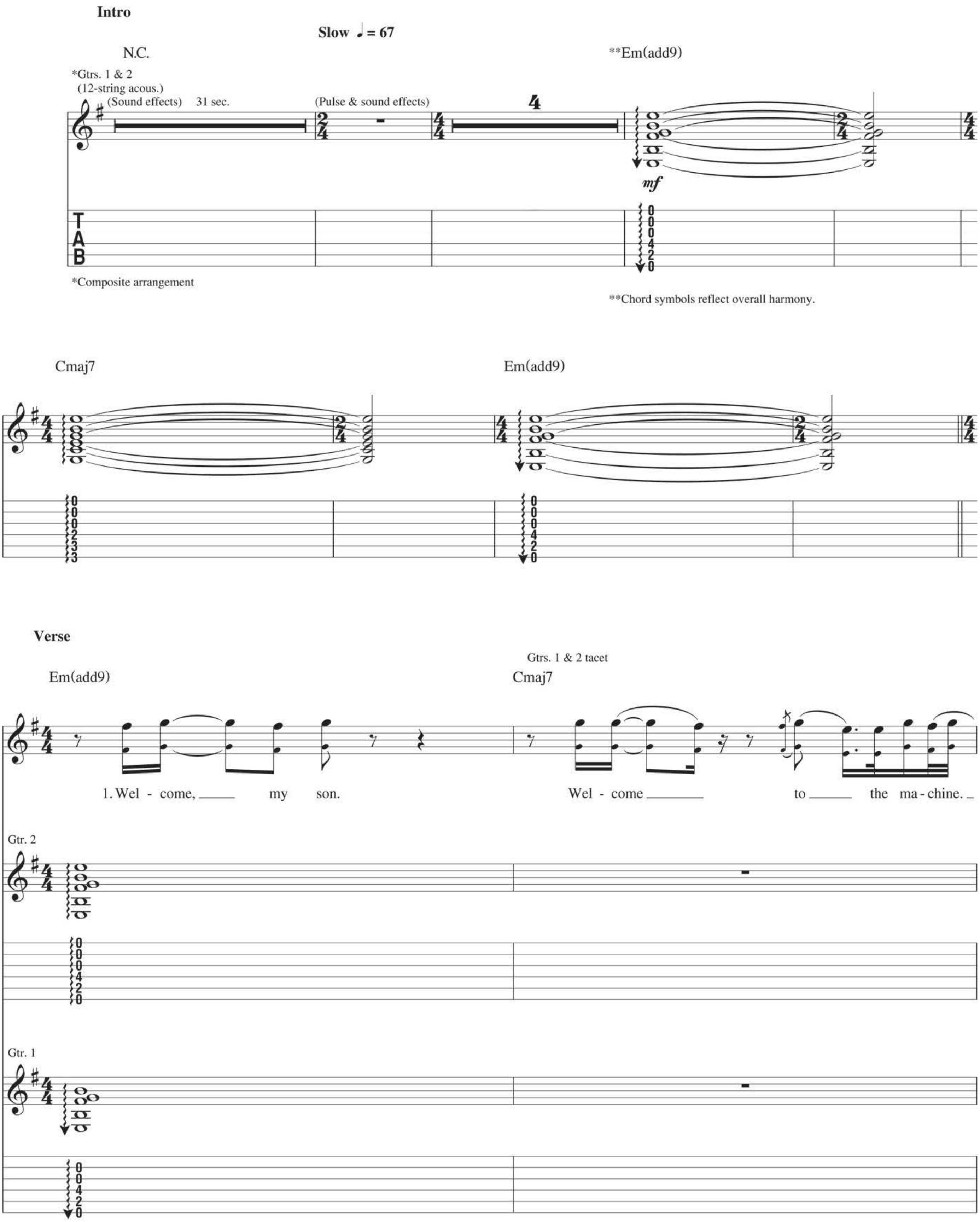
C G C G
Must the show go on?
Oo, Pa.
Bridge
Gtr. 1 tacet
D Bm6/D D Bm6/D
(Take me home.
(Take me home.
Let me go.)
Let me go.)
Oo, Pa. Oo, Ma.)
(Take me home.
Let me go.)
*Gtr. 2
mf
*Synth. arr. for gtr.
Verse
Gtr. 2 tacet
Cmaj7
1. There must be some mis - take, I did - n't mean to let them take a - way my
Gtr. 1

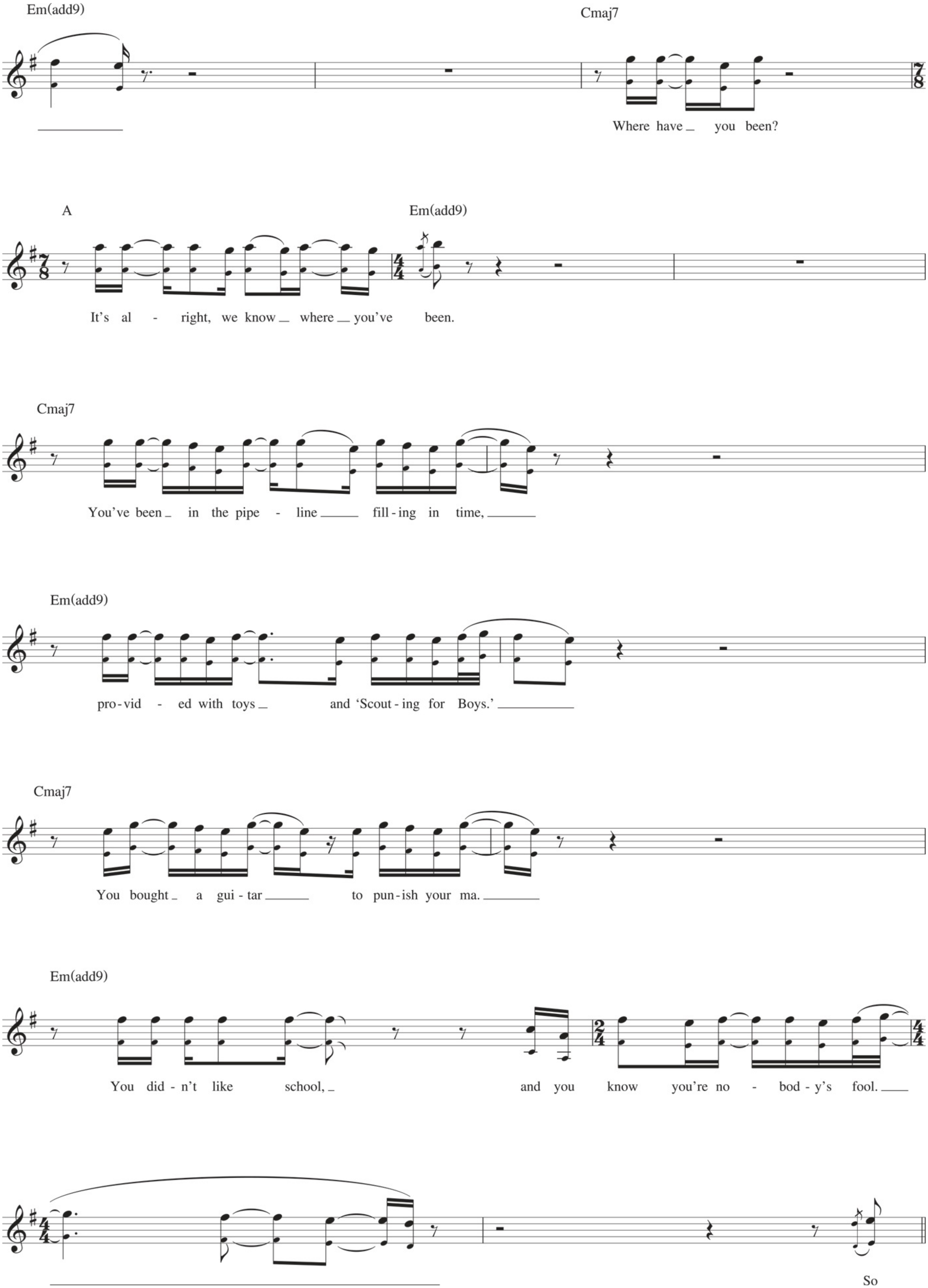

G C G
soul. Am I too old? Is it too late?
Chorus
D D/A G/B C D D/A G/B
Where has the feel - ing gone?
(Oo, Ma. Oo, Pa. Oo, Ma.
C D Dsus4 C N.C.
Will I re-mem-ber the songs? The show must go on.
Oo, Pa. Oo, ah. The show must go on.)

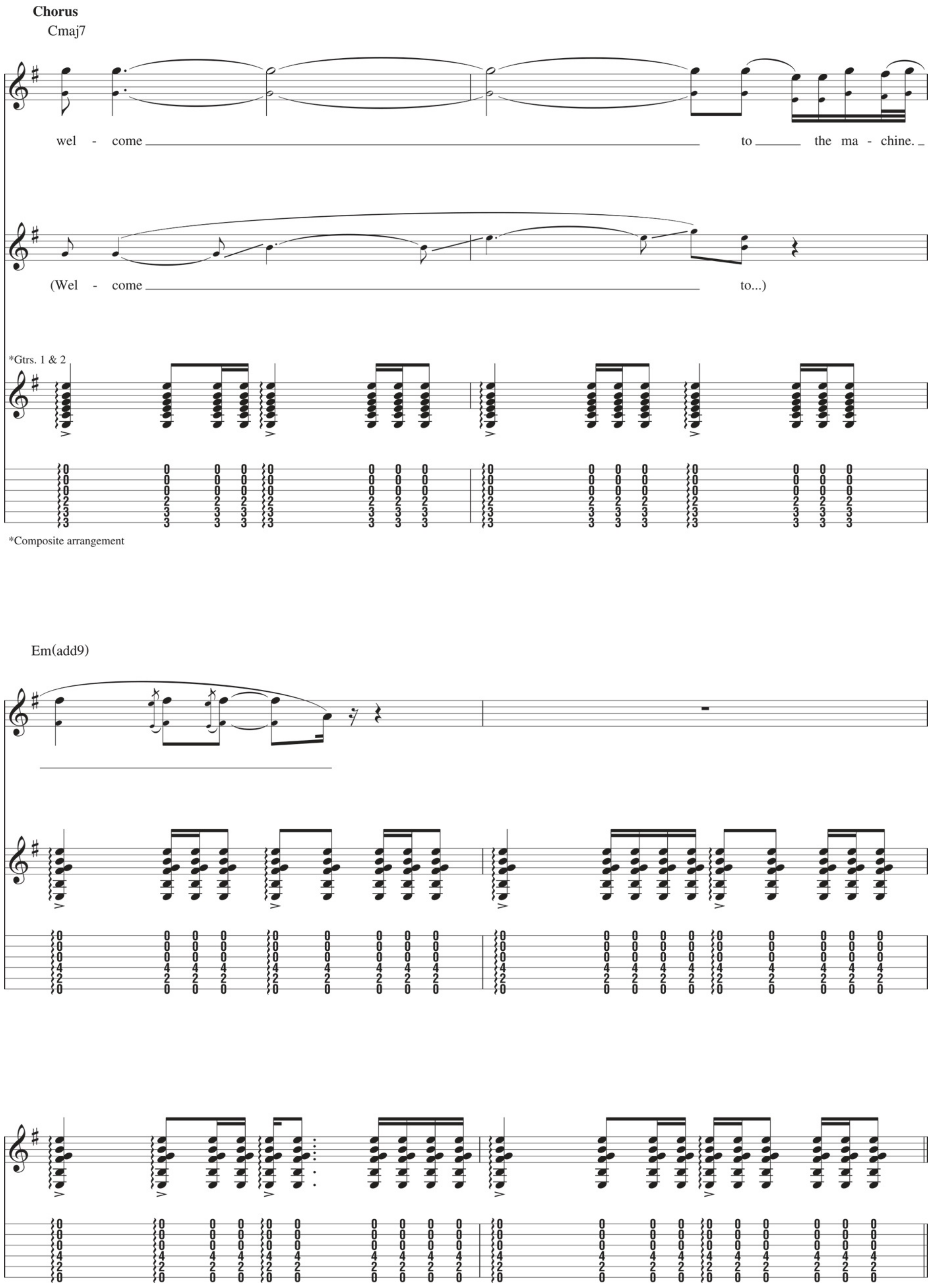
from Pink Floyd - *Wish You Were Here*

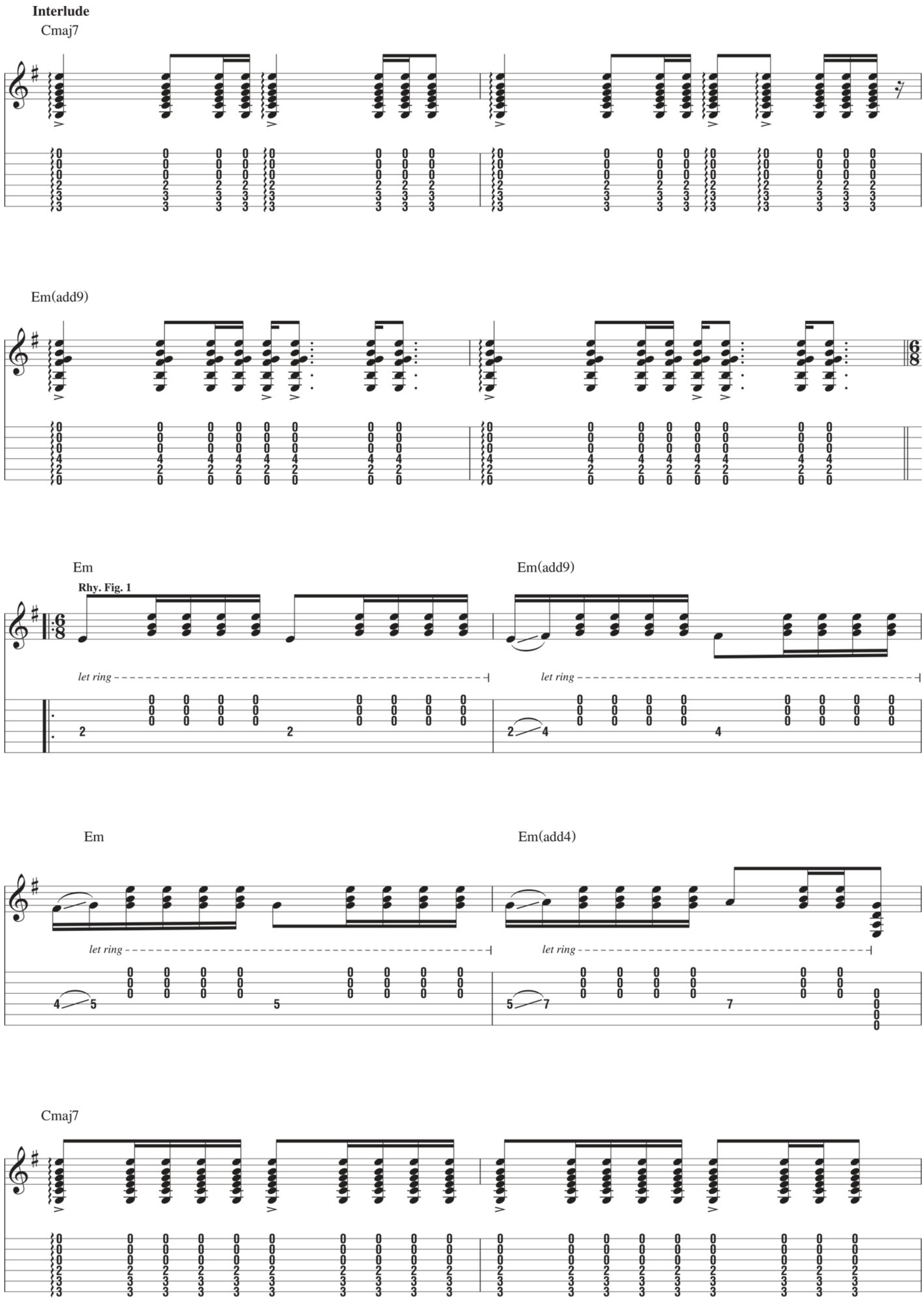
Welcome To The Machine

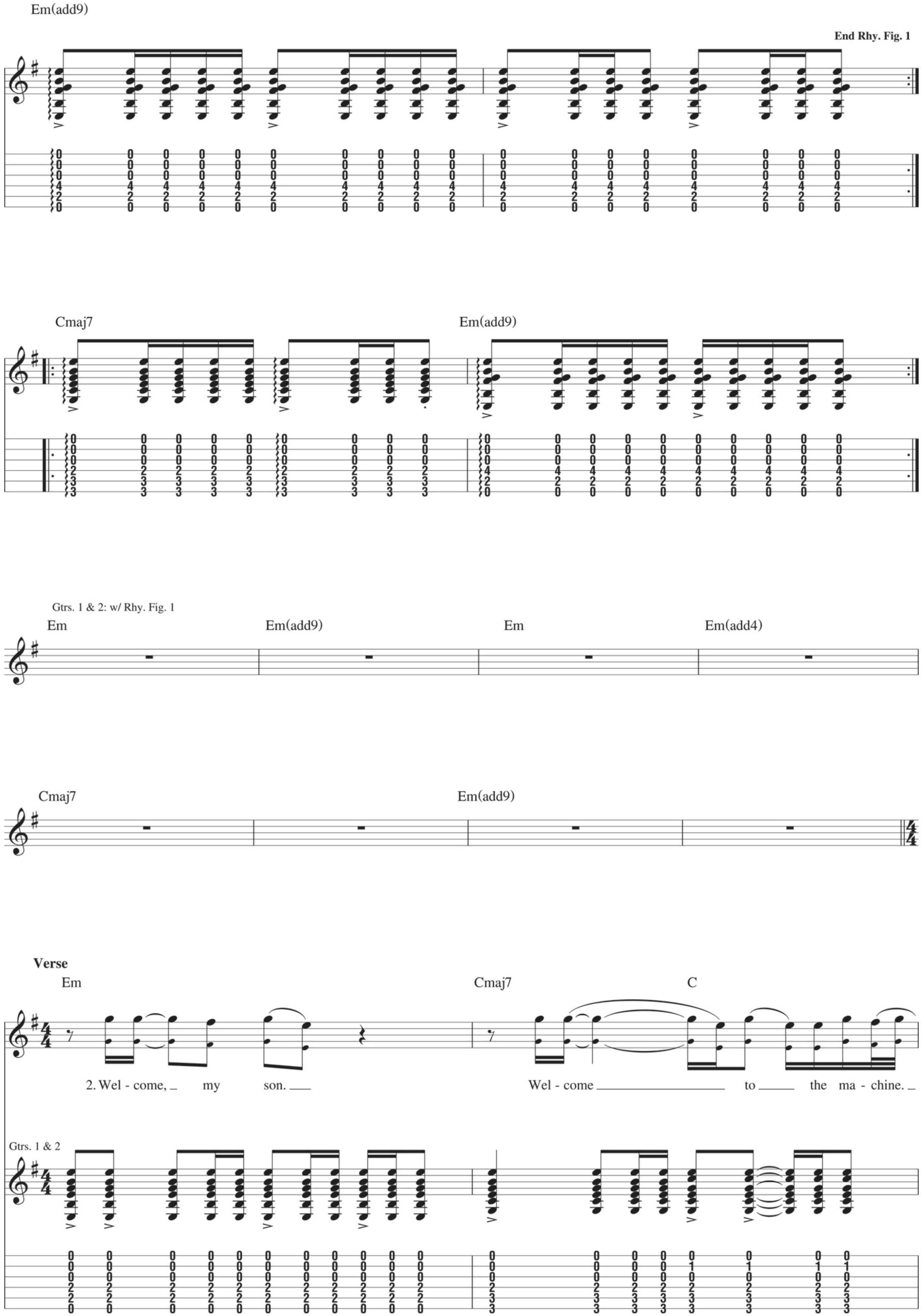
Words and Music by Roger Waters



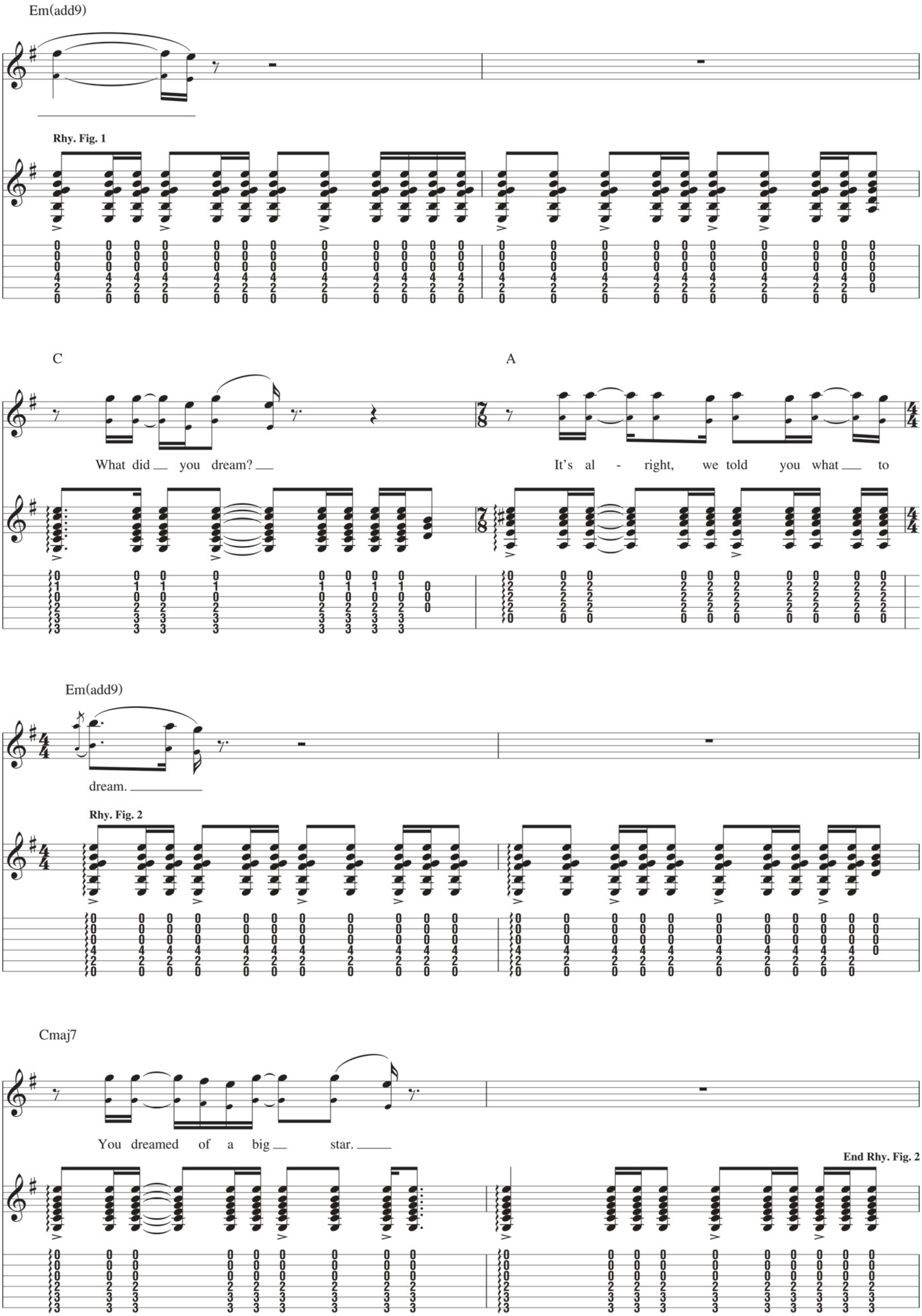

Em(add9)
Cmaj7
Where have you been?
A
Em(add9)
It's al - right, we know where you've been.
Cmaj7
You've been in the pipe - line fill - ing in time,
Em(add9)
pro - vid - ed with toys and 'Scout - ing for Boys.'
Cmaj7
You bought a gui - tar to pun - ish your ma.
Em(add9)
You did - n't like school, and you know you're no - bod - y's fool.
So

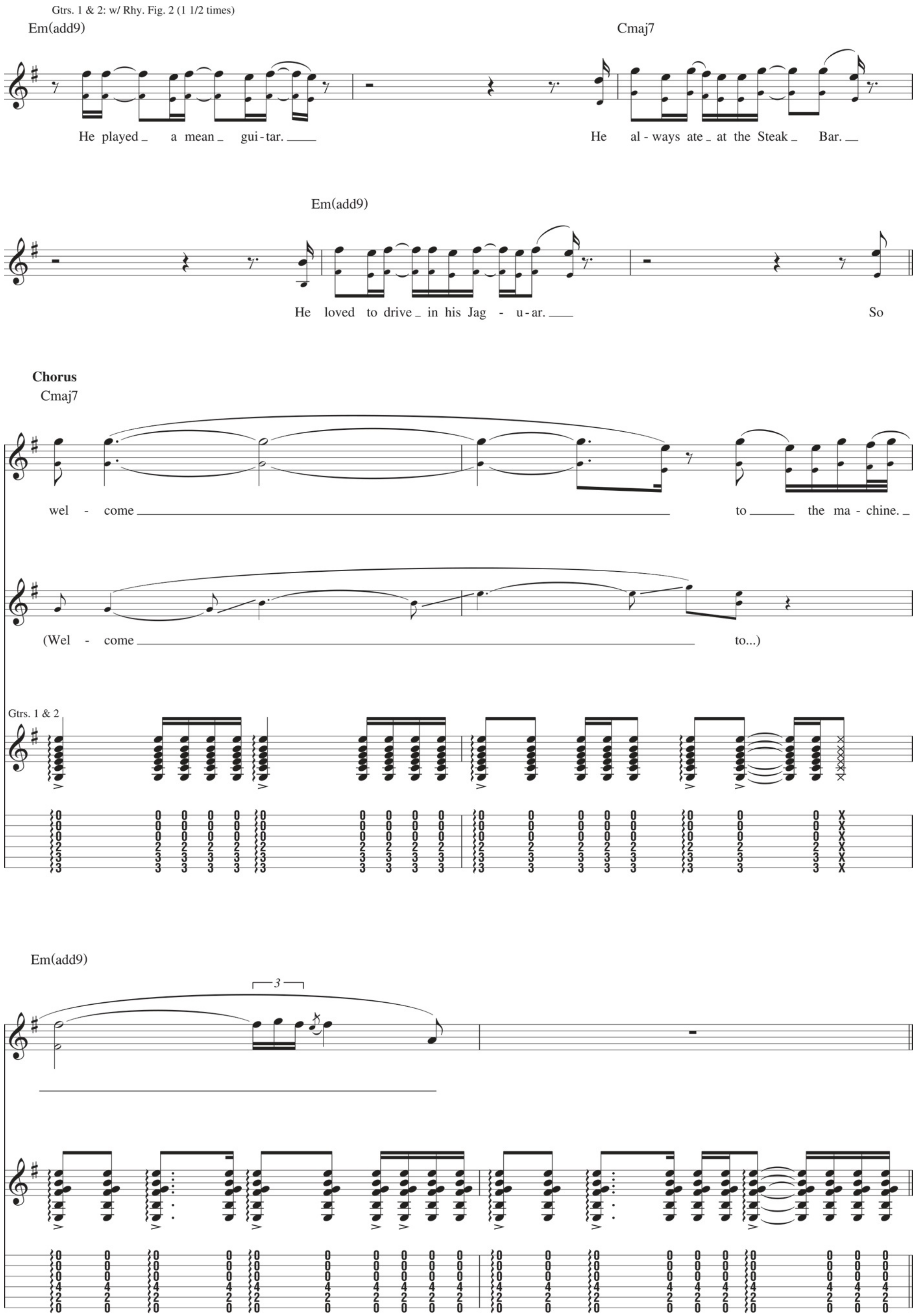

Chorus
Cmaj7
wel - come to the ma - chine.
(Wel - come to...)
*Gtrs. 1 & 2
*Composite arrangement
Em(add9)


Interlude
Cmaj7
Em(add9)
Em
Rhy. Fig. 1
let ring
Em(add9)
let ring
Em
let ring
Em(add4)
let ring
Cmaj7

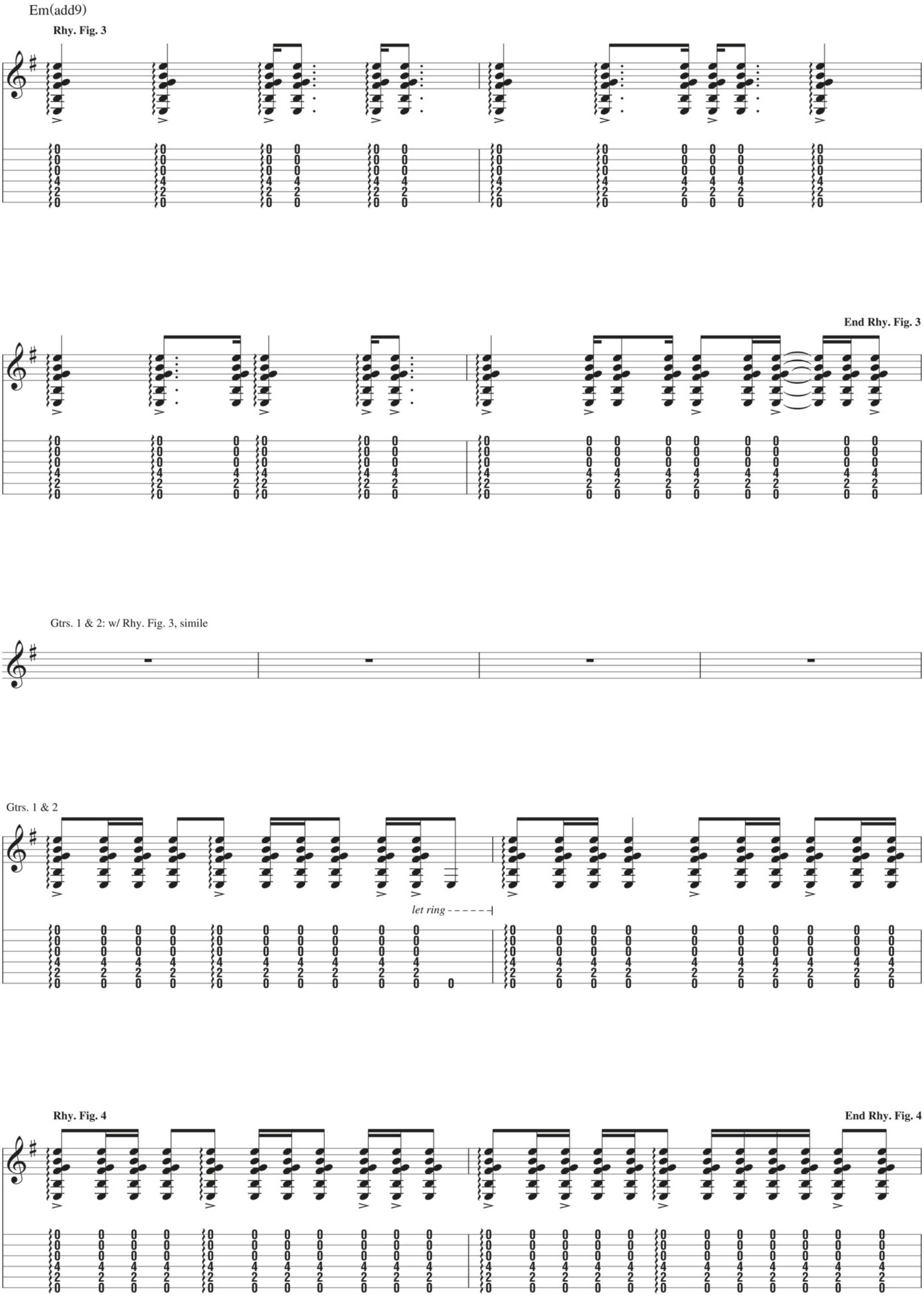


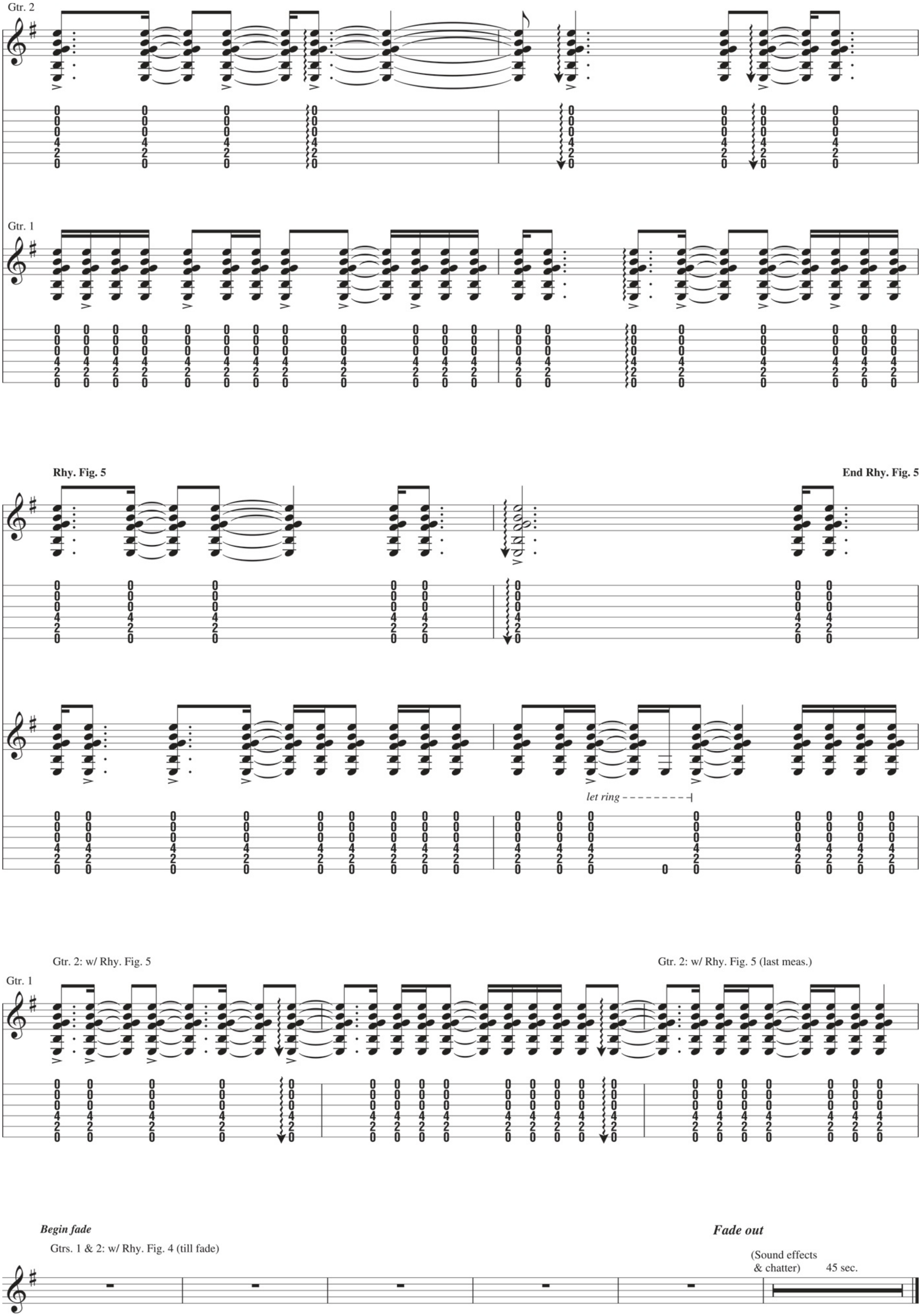
Em(add9)
End Rhy. Fig. 1
Cmaj7
Em(add9)
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Em
Em(add9)
Em
Em(add4)
Cmaj7
Em(add9)
Verse
Em
Cmaj7
C
2. Wel - come, my son. Wel - come to the ma - chine.
Gtrs. 1 & 2


Em(add9)
Rhy. Fig. 1
C
What did you dream?
A
It's al - right, we told you what to
Em(add9)
dream.
Rhy. Fig. 2
Cmaj7
You dreamed of a big star.
End Rhy. Fig. 2


Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)
Em(add9)
Cmaj7
He played a mean gui-tar.
He al-ways ate at the Steak Bar.
Em(add9)
He loved to drive in his Jag-u-ar.
So
Chorus
Cmaj7
wel-come to the ma-chine.
(Wel-come to...)
Gtrs. 1 & 2
Em(add9)
3

Outro


Em(add9)
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2: w/ Rhy. Fig. 3, simile
Gtrs. 1 & 2
let ring
Rhy. Fig. 4
End Rhy. Fig. 4


Gtr. 2
Gtr. 1
Rhy. Fig. 5
End Rhy. Fig. 5
let ring
Gtr. 2: w/ Rhy. Fig. 5
Gtr. 2: w/ Rhy. Fig. 5 (last meas.)
Gtr. 1
Begin fade
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (till fade)
Fade out
(Sound effects
& chatter)
45 sec.

from Pink Floyd - *Wish You Were Here*

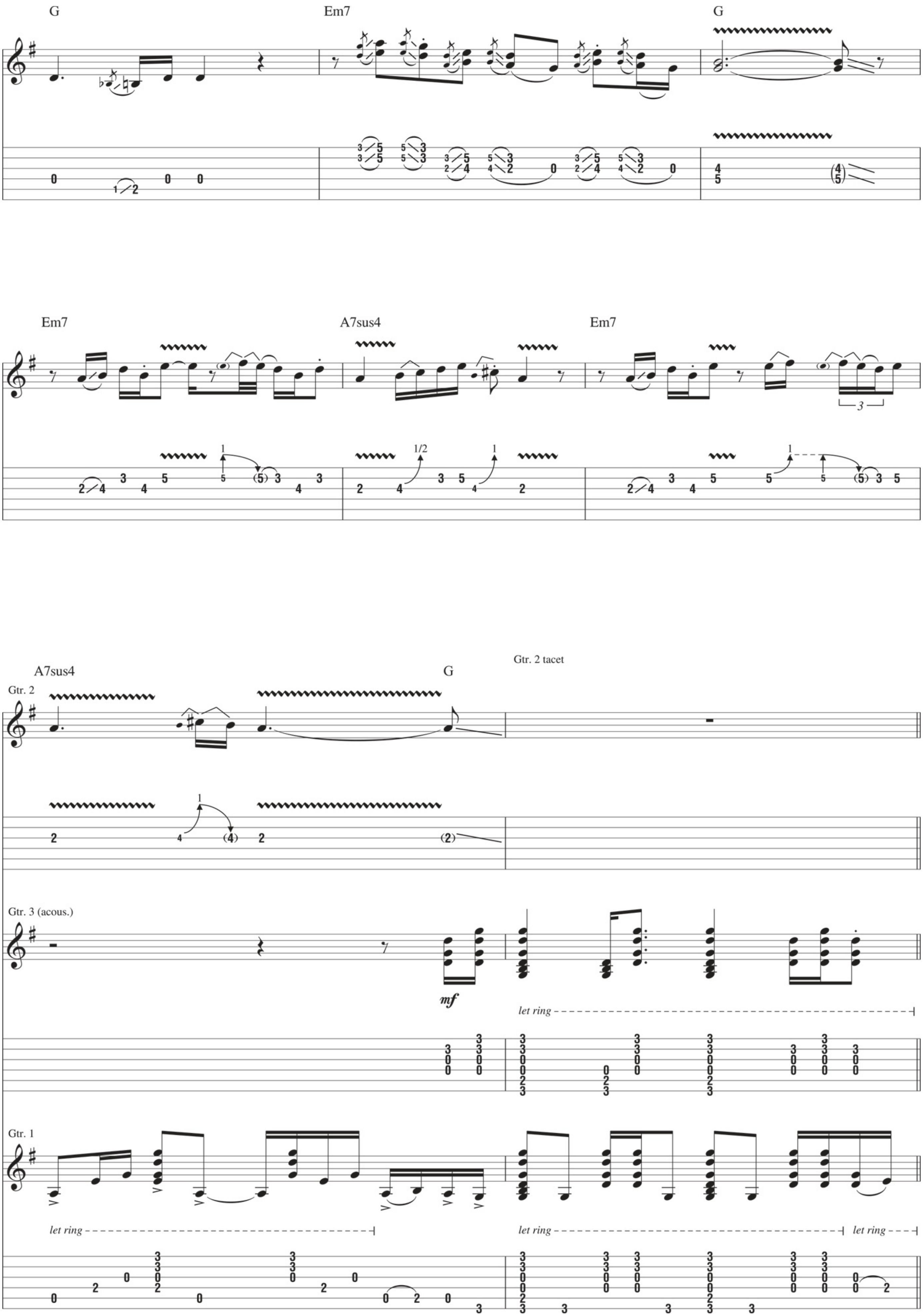
Wish You Were Here

Words and Music by Roger Waters and David Gilmour

Gtrs. 4 & 5: Open G tuning:
(low to high) D-G-D-G-B-D

Intro
Slowly ♩ = 60




G
Em7
G
Em7
A7sus4
Em7
A7sus4
G
Gtr. 2 tacet
Gtr. 2
Gtr. 3 (acous.)
mf
let ring
Gtr. 1
let ring
let ring
let ring



Verse
C/G
Gtr. 1 tacet
D/F♯
1. So, so you think you can tell heav-en from hell,
*Gtr. 4
w/ slide
*Pedal steel arr. for gtr.
†Vol. swells throughout
Rhy. Fig. 2
Gtr. 3
let ring
T
**P.M. 6th, 5th & 4th strings next 8 meas.
***T = Thumb on 6th string
Gtr. 1
Am
G
blue skies from pain. Can you tell a green
Gtr. 4
mf
Gtr. 3
let ring


D/F#
C/G
field from a cold steel rail, a smile from a veil?
mp
mf
End Rhy. Fig. 2
let ring
T
Am
G
Do you think you can tell?
2. Did they get you to trade
Verse
Gtr. 3: w/ Rhy. Fig. 2
C/G
D/F#
your heroes for ghosts, hot ashes for trees,
Gtr. 4
let ring



Am
G
hot air for a cool breeze, cold com - fort for change?
let ring
D/F♯
C/G
Did you ex - change a walk - on part in the war
Am
G
for a lead role in a cage?
Gtr. 4
let ring
Gtr. 3
Rhy. Fill 1
Gtr. 3
End Rhy. Fill 1
Gtr. 1
divisi
let ring
let ring


Guitar Solo
Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 9 meas.)
Gtr. 4 tacet
Em7
G
Em7
Gtr. 5
(acous.)
mf
*Doubled by scat vocal, next 9 meas.
G
Em7
A7sus4
Em7
A7sus4
G
Chorus
Gtrs. 1 & 3: w/ Rhy. Fig. 2
Gtr. 5 tacet
C/G
D/F#
How I wish, how I wish you were here. We're just
Am
G
two lost souls swim-ming in a fish - bowl, year af - ter year.
D/F#
C/G
Run-ning o - ver the same old ground, what have we found? The same old
Gtrs. 1 & 3: w/ Rhy. Fill 1
Am
G
fears, wish you were here.

Outro


Gtrs. 1 & 3: w/ Rhy. Fig. 1 (till fade)
Em7
G
Em7
G
Em7
A7sus4
Em7
A7sus4
G
Gtr. 5
Em7
G
*Doubled by scat vocal, next 10 meas.
Em7
G
Begin fade
Em7
A7sus4
Em7
A7sus4
G
Gtr. 5 tacet
Em7
G
Em7
G
Em7
A7sus4
Em7
A7sus4
G
Fade out

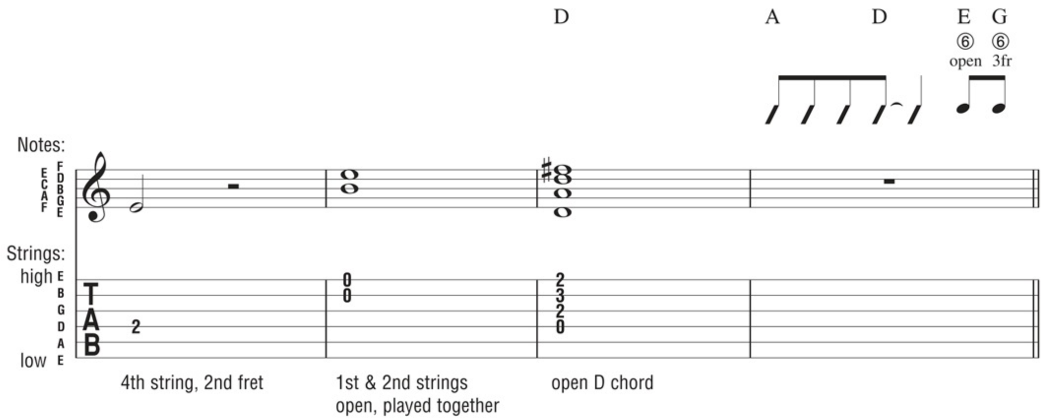
GUITAR NOTATION LEGEND

Guitar music can be notated two different ways: on a *musical staff*, and in *tablature*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

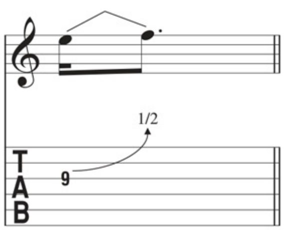
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

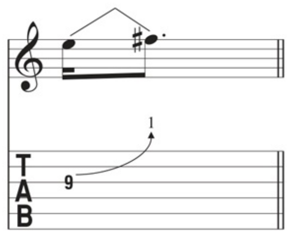


Definitions for Special Guitar Notation

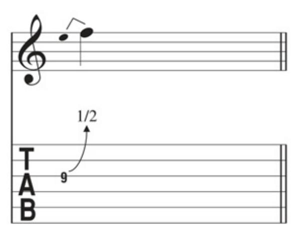
HALF-STEP BEND: Strike the note and bend up 1/2 step.



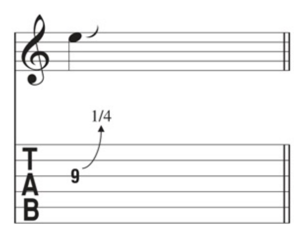
WHOLE-STEP BEND: Strike the note and bend up one step.



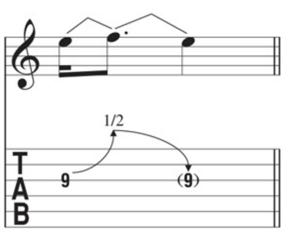
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



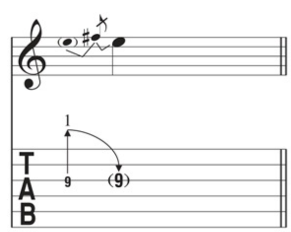
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



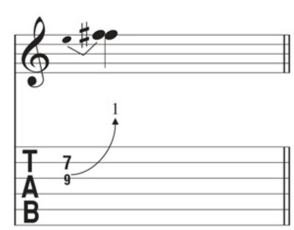
PRE-BEND: Bend the note as indicated, then strike it.



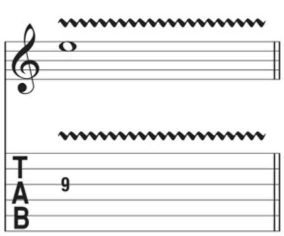
PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



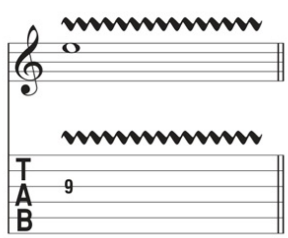
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



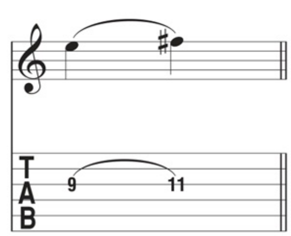
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



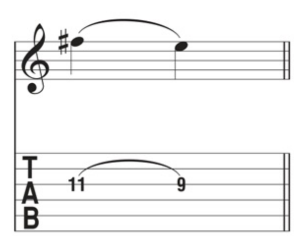
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



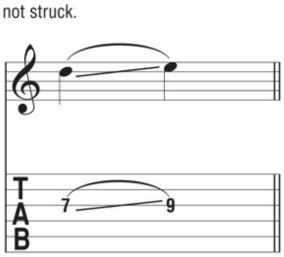
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



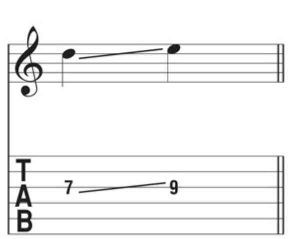
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



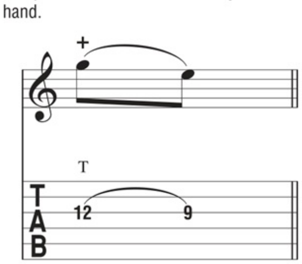
SHIFT SLIDE: Same as legato slide, except the second note is struck.



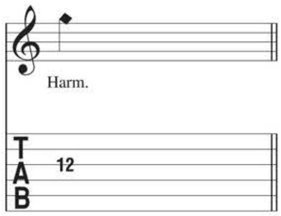
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



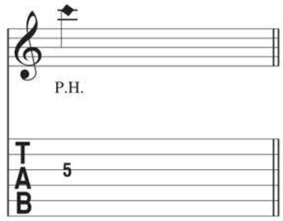
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



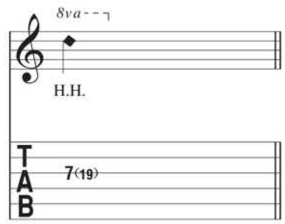
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



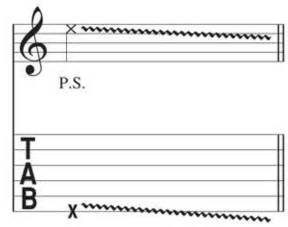
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



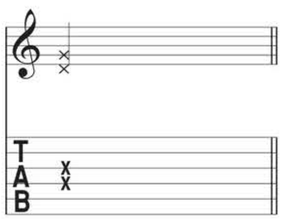
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



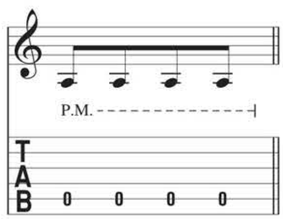
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



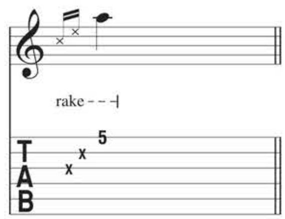
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



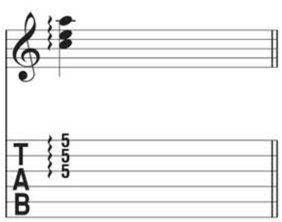
RAKE: Drag the pick across the strings indicated with a single motion.



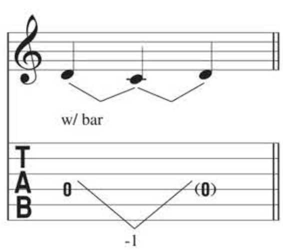
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



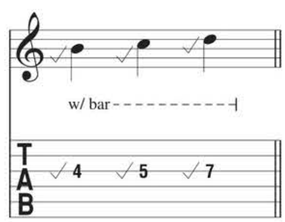
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



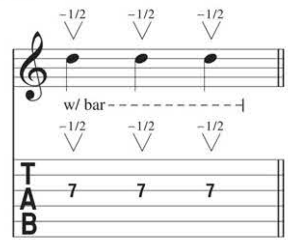
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions

 *(accent)* • Accentuate note (play it louder).

 *(accent)* • Accentuate note with great intensity.

 *(staccato)* • Play the note short.

⊓ • Downstroke

V • Upstroke

D.S. al Coda • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda**."

D.C. al Fine • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

Rhy. Fig. • Label used to recall a recurring accompaniment pattern (usually chordal).

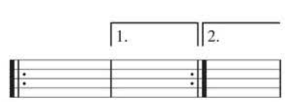
Riff • Label used to recall composed, melodic lines (usually single notes) which recur.

Fill • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

 • Repeat measures between signs.



• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

Comfortably Numb

Cymbaline

Dogs

Fearless

Goodbye Blue Sky

Green is the Colour

Hey You

Is There Anybody Out There?

Mother

On the Turning Away

Pigs on the Wing (Part 1)

Pigs on the Wing (Part 2)

A Pillow of Winds

The Show Must Go On

Welcome to the Machine

Wish You Were Here

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